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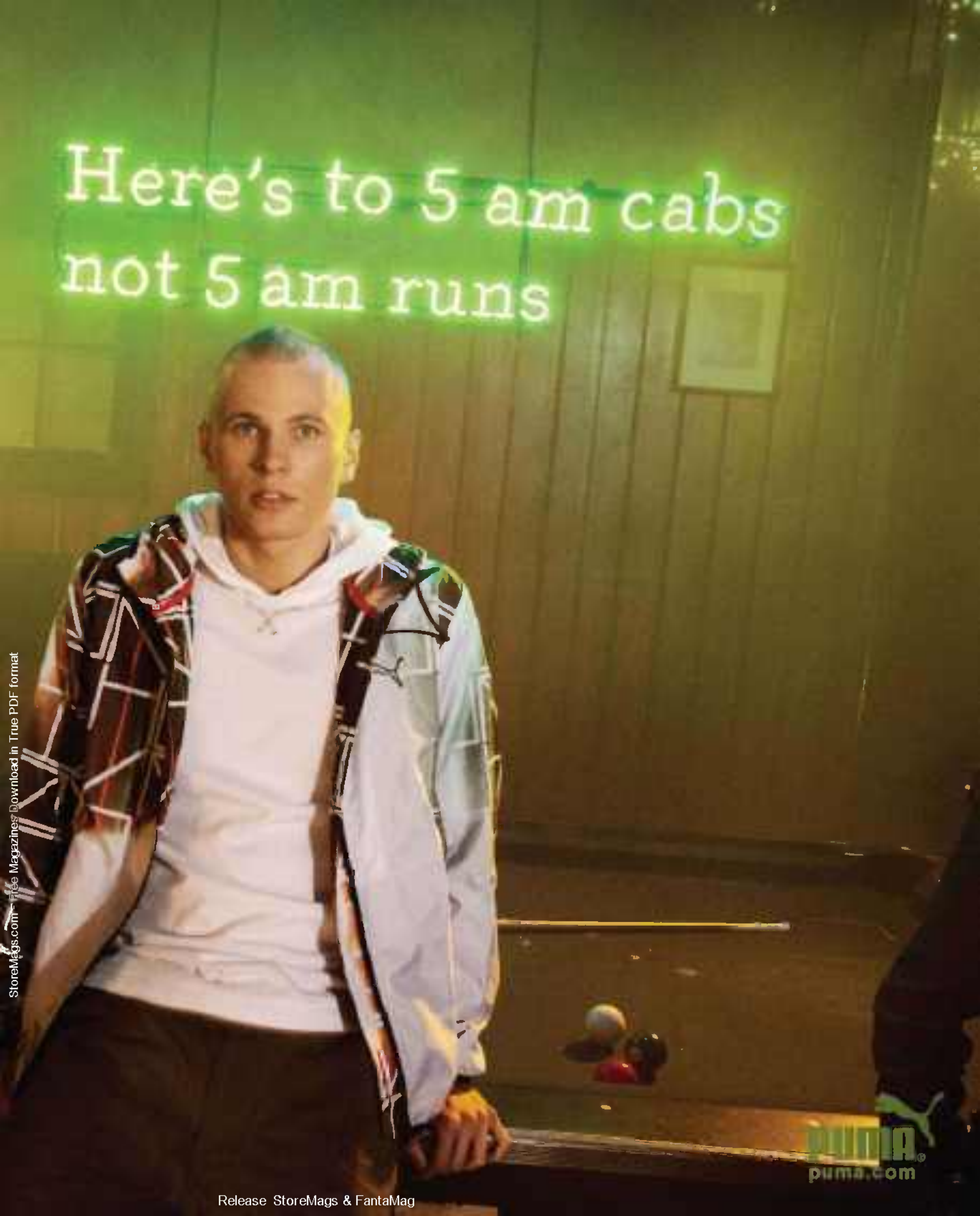

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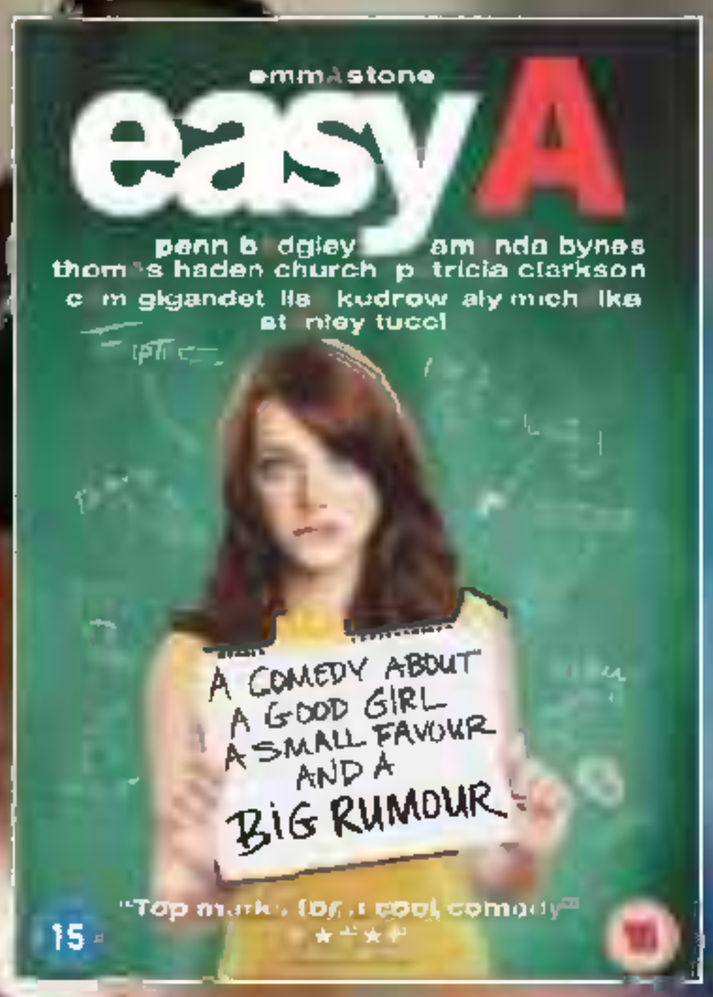

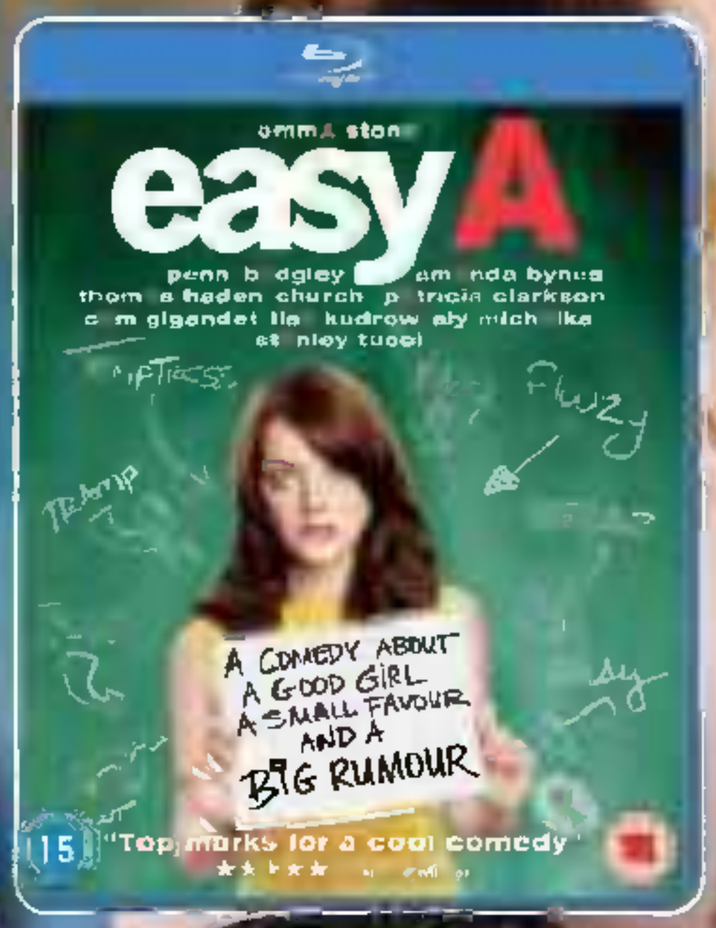

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

TRACK OF THE WEEK

THE NAKED AND FAMOUS The Sun

When we first heard that people were whispering about a new Kiwi band called The Naked And Famous, named after a Tricky lyric and set on bring parping – shhh, no-one mention new rave – synth action back to the indie disco, we sucked air between teeth. Then we heard the first singles, and suddenly remembered the glorious gut-twisting abandon that only great us-against-the-world pop can induce. Then we travelled all the way to Auckland where they'd just gone to Number One and spent a couple of days hearing how they essentially started as a Nine Inch Nails tribute band, and witnessing their mountainous live show, as M83 as it was Klaxons.

You can almost hear Tricky blowing skunk into Trent Reznor's gob

It was then we realised not only was this a band with quick-fix radio hits, but they had brilliantly brooding depth, with the ability to take the crowd on a Tolkien-esque journey in an hour-long set. It was not so long after that we decided they were the worthiest of recipients of NME's hallowed Philip Hall Radar Award. This exclusive track from their forthcoming debut depicts this more fantastical, meditative side of the band. You can almost hear Tricky blowing giant plumes of skunk smog into Trent Reznor's gob as it skulks its way to a perilous climax

Jaimie Hodgson, New Music Editor

Listen exclusively on NME.COM now

BAT FOR LASHES

Strangelove

It may have only come to fruition because of a perfume ad, but, like everything Natasha Khan does, her haunting take on Depeche Mode's 'Strangelove' transcends its beginnings, stripping away beefy electronics to leave something frail and lovelorn. Brittle and brilliant.

Tom Goodwyn, writer

On youtube.com now

JAMIE WOON

Lady Luck (Al Fresco)

After 'Night Air' captured imaginations with its delicate, crisp thuds, Jamie Woon returns with 'Lady Luck' – less sedate but sassier, where trickles of his exotic, quavering voice coat rippling beats.

Chris Mandle, writer

On pitchfork.com now

FLATS

Never Again

Rumble, rage and rambunctious silliness in less than three breathless minutes, er, flat. There's about as much genuinely seditious danger in Flats' fuzzy racket as being gummed by a newborn kitten, but that's not the *point*, doofus Glee, noise, hormones: punk rock distilled.

Duncan Gillespie, writer

On myspace.com now

COLIN STETSON

Fear Of The Unknown And The Blazing Sun

Starting with the kind of primitive recording that would make Mark E Smith cringe – it sounds like the rhythm is being banged out on the pause button of the Dictaphone being used to tape the track – this is still brilliant lo-fi from the sax offender so beloved by Arcade Fire.

John Doran, writer

On pitchfork.com now

THE SOUND OF ARROWS

Nova

Not an homage to a popular chain of cheap hotels, this single ticks all the boxes. With swoony synths, dreamy vocals and lyrics about waiting forever, it's like a precursor to 'With Every Heartbeat'.

Ailbhe Malone, writer

On popjustice.com now

KURT VILE

Ghost Town

Synth makeovers for identity-starved songwriters are all well and good, but you can bet your neon bangles it's one trend Kurt ain't buying into. While mumbled asides of "*In the evening I guess I'm alive*" conjure an icy chill, a warm dose of reverb's the perfect medicine.

Jazz Monroe, writer

On pitchfork.com now

AVI BUFFALO

How Come

The most laidback we've ever heard Avi Buffalo, this track appeared on their Soundcloud without warning last week It's new, it's raw and it's got a keyboard line that sounds like its been nabbed straight off a great, lost Bob Marley tune.

Matt Wilkinson, News Reporter

On pitchfork.com now

SUMMER CAMP

I Want You

We'd assumed the sugary Summer Camp found handholding a bit risqué. Nuh-uh On the whomping first song off their debut, Elizabeth redefines the term 'bunny boiler', singing, "*If I could I'd kiss your lips so hard your entire face would bruise*". We're as deeply, darkly obsessed as she is.

Laura Snapes, Assistant Reviews Editor

On gorillavsbear.net now

PATRICK WOLF

The City

There should probably be laws against videos in which people frolic on golden sands as if on a package holiday ad. But strip away the ludicrous presentation and this is a brilliantly uplifting pop song, in the our-love-against-the-world tradition. In a parallel dimension, wedding DJs play this instead of 'Come On Eileen'.

Luke Lewis, Deputy Editor, NME.COM

On youtube.com now

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ANDY WILLSHER, RICHARD JOHNSON

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Jamie Fullerton

JULIAN SHOWS HIS 'ANGLES'

TRACK BY TRACK

The Strokes' new album is out on March 21. Julian Casablancas takes us through it, track by track, in his usual carefree fashion

The Strokes' 2011 is finally taking shape. After the mutterings about intra-band "troubles" and scrapped studio sessions, they got it together to complete their fourth album, 'Angles', which is out on March 21.

The band are expected to unveil extensive world tour dates soon – including UK shows in July – and, while nothing's been announced yet on the festival front, we've heard we can expect to see them topping the bill in at least one UK field this summer.

All fabulous news – and, although it's a few more weeks until everyone gets to hear 'Angles', here's Julian's guide to the inspirations behind its songs.

> ***"It's something that I usually hate, but I was trying to get that Boston chorus sound"***

MACHU PICCHU

"There are lyrics about keeping yourself busy: *'I'm just trying to find a mountain I can climb'*, and Machu Picchu is the Inca sacred place in the Andean mountains of Peru. So the title started out as a joke, but then the joke just started to seem fitting."

UNDER COVER OF DARKNESS

"I guess it's about someone who works in the military and has a girlfriend. It's cheesy, I guess, but it's about having to leave a loved one behind. I weirdly like the bridge and chorus of that Clarence Clemons song ['You're A Friend Of Mine', a 1985 duet with Jackson Browne, and US Top 20 hit – '80s Crap Pop Ed]: *(Sings) 'Years may come and goooo!'* So that was the vibe we were going for. I shouldn't confess to these things!"

TWO KINDS OF HAPPINESS

"It's weird how people say they want to 'be happy' when it's really two separate things: one is long term, one is short term, and they don't have anything to do with each other. One is... well, I kind of don't think I need to give examples, do I?"

YOU'RE SO RIGHT

"I had some early REM vibes for a minute or two. It's a darker one. It counters some of the happy vibes on the other tracks. I like dark things!"

TAKEN FOR A FOOL

"The line *'Monday/Tuesday is my weekend'*, I originally wanted to say 'Sunday/Monday/Tuesday' but it didn't fit. Those were always my favourite nights to go out. I'm not into going out on Friday or Saturday, never have been. I like empty-ish bars."

GAMES

"We had guitars on it originally, but it just sounded better to me without them. It definitely has a different vibe for us. There's a lot of weird stuff on that song; most of the weird sounds are drums that have been messed around with. The part at the end of the song is so old, we've had it for about 10 years, at least."

CALL ME BACK

"We just wanted a slow one. The chorus was a mixture of some parts that we had. That song just kind of... showed up! I can't remember, I've heard it too much. I like it."

GRATISFACTION

"It's a sound that I usually hate, but when they were doing the background vocals on the chorus, I was trying to get [engineer/producer] Gus [Oberg] to get that, like, Boston chorus sound. You think it sounds like Steely Dan? Yeah, I suppose that's kind of in the right vein!"

METABOLISM

"I've had that one for a while. I had something completely different in mind at the outset to what it is. It became something else entirely, but I'm... fine with it as it is now."

LIFE IS SIMPLE IN THE MOONLIGHT

"That's probably my favourite on the album. The verse was a random old Brazilian thing I had, but it works well with the chorus. I like the chorus: it gives me cheesy/happy chorus vibes."

Head to NME.COM/video to watch footage of the making of 'Angles', plus vintage videos of the band discussing their favourite Strokes songs

THE DETAILS

THE STROKES: 'ANGLES'

Released: March 21

Recorded: Albert Hammond Jr's New York studio

Producer: Produced by the band, assisted by Gus Oberg – aside from 'Life Is Simple', produced by Joe Chiccarelli

VERSUS

Peter Robinson Vs STUART BRAITHWAITE

The Mogwai man talks sex appeal, and why dogs should be named after abstract concepts

FYI

• It is fair to say Stuart is no fan of Mumford & Sons

• A journalist once asked Stuart, of a future release, "Is it going to be super awesome?"

• Watch out – you may see that excellent question pop up in a future *Versus*

Hello, Stuart.
"HELLO!!!"

You sound a little jollier than one might expect for half past five on a February Thursday.
"I can think of worse times and days."

Such as?
"Monday morning."

At least Monday morning feels like it performs a function. Unlike, for example, Wednesday.
"Yes, but I'm less likely to have a hangover on a Wednesday than I am on a Monday."

Surely at least part of the point – or let's be honest, the whole point – of being in a band is that you can drink whenever you like, thus meaning that hangovers do not need to occur on Mondays.
"I thought the whole point of being in a band was not having to get up on a Monday morning, but sadly that didn't come to pass."

What would you ideally spend Mondays doing?
"Take my dogs for a walk, watch a film Something leisurely."

You can't watch a film on a Monday morning, Stuart. What are you talking about?
"Well, not in the morning obviously."

Do you keep a diary?
"No. Maybe for a short amount of time in my teens."

Were you a moody teen?
"No."

Were you jolly even then?
"Yes. Jollier than I am today I have a slight cold"

Have you taken a remedy?
"Lemsip."

As you're a member of Mogwai, I have to ask: did you snort it?
"No, that would give you a very nippy nose I had it with boiling water"

How much do you think your sex appeal has helped your sales?
"I think it has had almost zero effect."

Are you *sex neutral*?
"I remember Alan McGee telling us that there was no reason for us to worry about what our band would look

like when you're older – you're young now and nobody cares what you look like (*guffaws*). To him, being alongside Kraftwerk in this 'ugly guys in bands' genre was a massive positive."

So those dogs you mentioned earlier. What are they?
"Two mongrels – brown, medium-sized dogs of various breeds."

Their names?
"Princess and Rambo."

I hope that Princess is a man dog and Rambo a lady dog?
"Sadly that's not the case, but Rambo *is* much more effeminate than Princess, who I'd say has the nature of a rabid, steroid-fuelled psychopath."

Well, they say dogs take after their owners...
"I'm probably more like Rambo than Princess. Or somewhere in between."

Just so I am absolutely certain... are we talking Rimbaud as in the French poet, or Rambo as in 'violent, shirtless man'?
"Violent, shirtless man. Apparently Rambo means 'violence' in Japanese. I think any kind of word like that would be good for a dog. Lethargy, perhaps. Or Disappointment. You'd be begging for a dog called Disappointment to shit on your favourite records"

All I can imagine is you out walking your dog, standing alone in the middle of a field shouting, "DISAPPOINTMENT! DISAPPOINTMENT!" at the top of your voice.
"And if you're going to do that in the middle of a field, what better reason than an imaginary, ill-named dog?"

THIS WEEK'S TOP 20

THE NME CHART

1	1	NOAH & THE WHALE	"LIFEGUARD"
2	4	KANYE FT DRAKE AND RIHANNA	"ALL OF THE LIGHTS"
3	6	BEADY EYE	"THE ROLLER"
4	2	THE WOMBATS	"JUMP INTO THE FOG"
5	NEW	MILES KANE	"COME CLOSER"
6	3	TWO DOOR CINEMA CLUB	"WHAT YOU KNOW"
7	7	HURTS	"SUNDAY"
8	5	THE VACCINES	"POST BREAK-UP SEX"
9	NEW	BELLE AND SEBASTIAN	"I WANT THE WORLD TO STOP"
10	NEW	FRANKIE & THE HEARTSTRINGS	"HUNGER"
11	12	MANIC STREET PREACHERS	"POSTCARDS FROM A YOUNG MAN"
12	9	LYKKE LI	"I FOLLOW RIVERS"
13	NEW	PLAN B	"WRITING'S ON THE WALL"
14	19	GIL SCOTT-HERON AND JAMIE XX	"NY IS KILLING ME"
15	10	THE STREETS	"GOING THROUGH HELL"
16	13	SLEIGH BELLS	"RIOT RHYTHM"
17	11	SIONA	"TEENAGER"
18	NEW	CRYSTAL FIGHTERS	"AT HOME"
19	14	PJ HARVEY	"THE WORDS THAT MAKETH MURDER"
20	17	BON IVER	"BLOOD BANK"

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• BETH DITTO
'Good Night, Good Morning'
• FOO FIGHTERS
'Rope'
• THE VIEW
'Grace'
• WOLF GANG
'Dancing With The Devil'

OFFICIAL charts company

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Pieces Of Me

JOE MOUNT, METRONOMY

The Metronomy mainman on singing raisins, bad Britpop and his obsessions with MasterChef and Portuguese architecture

My First Album
THE CALIFORNIA RAISINS 'THE CALIFORNIA RAISINS SING THE HIT SONGS'

"It was the cover with the raisins singing that got me. To an eight-year-old it was probably the best album in the world."

My First Gig
SLEEPER/MANSUN/SILVER SUN AT THE RIVIERA INTERNATIONAL CENTRE, TORQUAY

"I think I was about 13. I went with my sister who was 15 and just disappeared as soon as we got out of the car. It was a 'worst of Britpop' night – not the big acts."

The First Song I Fell In Love With
'U CAN'T TOUCH THIS' BY MC HAMMER

"I don't think I had any MC Hammer trousers, but I probably would have worn my mum's or dad's trousers – something big on a tiny body."

My Favourite Lyric From A Song
'I CAN NEVER GO HOME ANY MORE' BY THE SHANGRI-LAS

"On their own, the lyrics don't seem so good. It's maybe not the most poetic thing in the world, but there's a bit at the end: *'Don't do to your mum what I did to mine/She grew so lonely in the end/Angels picked her for their friend'*. It's the climax of the song. The mum is dead because the girl decided she preferred hanging out with bad boys."

The Book That Changed Me
***WAGSTAFFE THE WIND-UP BOY* BY JAN NEEDLE**

"It's a children's book about a boy who suffers some horrible accident when he's young and has a robot body. He has to piss out of his finger. It captures your imagination as a child."

My Favourite Artwork
MÁRIA PIA BRIDGE, PORTO, PORTUGAL

"Can I choose a bridge? This one's pretty sculptural and really incredible. It was made by the same guy that did the Eiffel Tower."

Right Now I Love
CONNAN MOCKASIN

"We were touring together recently. Connan is very psychedelic, very '60s/'70s-influenced, really laid-back and jazzy."

Favourite TV Show
MASTERCHEF

"My lack of literary knowledge means that I'm incredibly good at television. I'm a bit obsessed with *MasterChef*. I like to cook and entertain. It's taught me to keep my kitchen clean and to try and bring out all the food at the same time for everyone, otherwise the judges won't like it."

Favourite Film
THE VANISHING

"It's a US remake of a scary Dutch thriller, and has an incredible ending. It's about this guy doing this horrible thing to people and his reasons behind doing it. It's weird that you can relate to his reasons."

My Favourite Place
PRAWLE POINT, DEVON

"It's this bit of coastline where you can go camping and there are seals in the water. I don't go there as much as I'd like to, but I try and go camping there in the summer, if festival season permits it."

Clockwise from main: Joe; The California Raisins; MC Hammer and his amazing pants; Gregg Wallace and John Torode of *MasterChef*; '60s girl-group The Shangri-Las; *The Vanishing*; bonkers kids' read *Wagstaffe The Wind-Up Boy*

GETTY, PHIL SHARP PLANET PHOTO

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson

ABOUT TO BREAK

MARCUS FOSTER

Charles Saatchi likes his art, Mumford lovers will like his 'dangerous' tunes

Tap Marcus Foster's name into Google and the usual MySpace, Facebook and Twitter are the first results to pop up – no great surprise for your average 21st-century musician with a wi-fi hook-up. What comes next, though, is something you won't get if you delve into the joyless online presence of, say, Ke$ha. As well as your standard social networking sites sits a profile of this junior Joe Cocker on the chi-chi Saatchi Gallery's website, accompanied by a picture of an imposing steel balloon hand-sewn by Marcus himself. "Saatchi bought it from my degree show and it ended up going in the new British sculpture exhibition," explains Marcus. Yep, as well as being a balmy blues and gentleman gospel powerhouse, Marcus is also a rising star in the art world.

What we're most excited about, though, are his immense tunes. Marcus is a member of the Communion crew; Kevin Jones, who runs the label with Ben Lovett of Mumford & Sons, plays bass in his band, while his debut album has been produced by their cohort Ian Grimble.

"There's no bullshit," trills Marcus of their collective's brilliance. "They just want to listen to great music." If you're worried that, with this kind of backing, the album is set to be a weedy acoustic endeavour, then your fears should be allayed by the raucous presence of a horn section, string quartet and gospel choir. "It sounds quite dangerous," he admits, "but it's all old school and dirty 'Exile On Main St' is what we're sort of going for."

Before the album hits this summer, there's his fabulous 'Tumble Down' EP (out April 4) to get to grips with, which boasts the blazingly intense 'Shadows Of The City'. A haunting wedge of nightmare-soul, it's a south London voodoo jam complete with demonic wails and preacher yelps.

"It smacks you in the face," says Marcus of his potent blend of classic sounds, which he began trying to pin down as a teenager in thrall to unhinged rock'n'roll greats. "I wanted to combine all my heroes. I wanted to have melodies like Van Morrison but lyrics like Bob Dylan with attitude like Tom Waits." So far, Marcus, so good. ***Leonie Cooper***

FYI

- Marcus went to school with some bloke called Robert Pattinson and wrote 'Let Me Sign', the song R-Patz sings on the soundtrack for some movie called *Twilight*
- Marcus is making the video for 'Shadows Of The City' in Iceland and will be scouring the country for ideas for his album artwork, which he'll be doing himself. 'Cos he's an artist, innit
- Marcus once played to 2,000 masked punters at a convention in Dallas. "It was really weird," he says

TODD ROETH

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ECHO LAKE

THE OLD BLUE LAST, LONDON

SATURDAY, FEBRUARY 19

CAUGHT LIVE

If you needed an indication of precisely how buzzy London-based shoegazers Echo Lake are right now then you need only commit the blog post where they explain that they wouldn't be bringing any copies of their debut EP 'Young Silence' to tonight's release show, because *it's already sold out*. It feels like the boyfgirl five-piece have only been gigging for two minutes and already people like The Big Pink are namechecking them and the UK's bestest bedroom-run label No Pain In Pop are releasing their records. Naturally, there are questions as to whether the group can justify the hype – particularly considering the strong calibre of recent releases by similarly minded outfits such as Tamaryn.

'Young Silence' has certainly gone a long way to warrant the fuss by providing a clutch of gorgeously hazy noise placed somewhere between My Bloody Valentine and Cocteau Twins. But, whether Echo Lake can deliver the goods live is another matter in itself.

As tonight's show proves, onstage, as well as on record, they're freaking brilliant. In front of a thronging crowd in east London, the band rip through their set at a ball-achingly loud volume and proceed to transform the dreamy washes of their EP into a frenzied mass of rockin' kickass. Particularly striking is the way the drums – unfussy and in places restrained on 'Young Silence' – are mutated into punishingly heavy whacks and thumps onstage.

It's fair the group are hampered by less-than-ideal sound, but it barely seems to matter given the sheer verve with which they play. Set stand-outs include 'Sunday Evening' and 'In Dreams' – the former providing a propulsive heart to the set while the "*ooh-oohs*" sung by vocalist Linda Jarvis in the choruses to the latter prove that abrasive, noisy music can be perfectly pretty too. And all of this from such a young band. Pen their next gig in your diary – and bring some earplugs. *Sean Connor*

BAND CRUSH

GRUFF RHYS

"I'm on tour with an instrumental surf band called Y Niwl, which means The Fog. They live in the mountains and are the world's highest altitude post-surf band. They sound like post-rockers gatecrashing a Tarantino soundtrack."

RADAR GLOSSARY

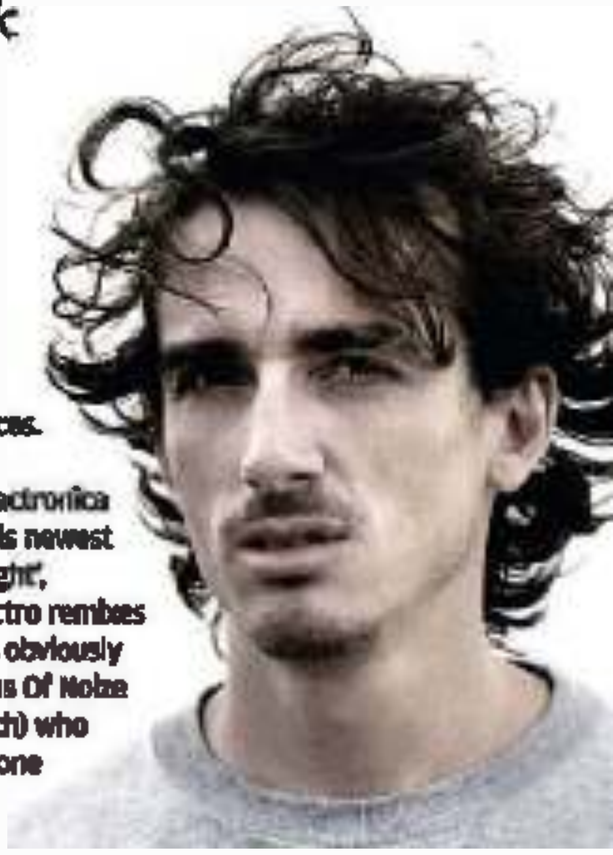
This week's impenetrable music slang decoded

ANTI-JAZZ

What happens when free jazz gets into the hands of NYC's avant-garde rock gang? A right 'ol racket, that's what. The work of groups like Owl Xounds and Life Rattle revolves around lots and lots of discordant improvisation and cacophonous walls of feedback.

The Buzz

The rundown of the bands, albums and songs setting the blogosphere on fire this week



1 KOUDLAM

Any musician who lists black metaller Burzum next to Elvis on their MySpace 'friends' is bound to have diverse influences. French 'symphonic composer' Koudlam purveys a skewed electronica with rootsy rock vocals, and his newest UK release, 'See You All'/'Tonight', approximates toe-tapping electro rembes of Walkmen songs. The tracks obviously affected Mairead Nash (Queens Of Noize and manager to Florence Welch) who has signed the Frenchman as one of the first acts on her new label, Luv Luv Luv.

2 BANJO OR FREAKOUT'S DEBUT ALBUM

On his debut LP (out March 7), bedroom pop maestro Alessio Natalizia converts his loosely sketched melodies into spectral songs. Undisciplined, perhaps, but inspired.

3 CHRISTIAN AIDS – 'STAY POSITIVE'

Pat Robertson's worst nightmare? Dubstep fever dream? Or both? No-one can say for sure with this mystery project from the darkest recesses of Manchester.

4 PORCELAIN RAFT

This March sees Italian-born Porcelain Raft supporting slacker rockers Yuck across Europe. Lovers of lo-fi indie pop are duty-bound to familiarise themselves with the unassuming delights of the fella's songbook.

5 PURO INSTINCT'S DEBUT ALBUM

We've ached for Puro Instinct's debut since the joyously twisted MOR of their 'Luv Goon' single. The Ariel Pink-featuring 'Headbangers In Ecstasy' LP is out about now, thankfully.

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Hang on, Dave – surely you've got a roadie who can just pass you a drink?

PHOTO: RICHARD JOHNSON SHOCKWAVES NME AWARDS WORDS: EMILY MACKAY, LAURA SHAPES, JAMIE HODGSON, HAMISH MACBAIN, MATT WILKINSON, BARRY NICOLSON, DAN MARTIN, MARK BEAUMONT, SAM WOOLFSON, MARTIN ROBINSON, MIKE WILLIAMS

LET THERE BE ROCK!

God? Thrashing a guitar? On a table? It could only be the Shockwaves NME Awards 2011

How else could we kick off our 16-page coverage of the 2011 Shockwaves NME Awards, than with the moment it passed into legend? This was it, 18 songs into the Foo Fighters' two-hour set, when newly crowned Godlike Genius Dave Grohl jumped onto a table and soloed his way into rock'n'roll history. The onlookers? Some of the biggest and best bands on the planet, assembled to see who'd won, who'd lost and who was the most leathered. Now turn the page and see how the whole drunken mess unfolded...

What's in the bag, Angelos? A change of clothes, hopefully

What was that all about?!

Shockwaves NME Awards host Angelos tries to make sense of the year's best party

"Well, I thought that all went terribly," *Shooting Stars* scorekeeper, former burger van proprietor, and 2011 Shockwaves NME Awards host Angelos Epithemiou says. "But you're asking the wrong person anyway. I didn't want to be here in the first place. If it were up to me, I'd be at home watching *Crimewatch*. It just dragged on and on and on, award after award for people I'd never heard of... I've been voting for ELO, 'Xanadu', every year since 1980. They're not interested in what I've got to say. I've never heard of that band Moos. No one's ever heard of Moos. The only good thing is that they've let me keep the podium, so I'm slinging that on eBay. Make a few quid. Then I'm off to Londis before it shuts, to check out the food what's only just gone off. Never doing this again. Never. Not for all the tea in India..."

It's a hard life, Mark. We feel your pain

John Lydon: anarchy on the red carpet

Exclusive: Warpaint have ditched Jen! No, not really, she was at home, poorly. Bless

Foo Fighters: they're lovely, they're early and one of them is pure Godlike Genius

CARPET BLAGGERS

Say cheese! NME snaps the early arrivals

It started at 6:50pm. Precisely. Ten bloody minutes early. *Fashionably* so? Nah! Dave Grohl's utterly clueless of the time anyway, and is content leading his troupe of the well-groomed Foos along *NME*'s pristine red carpet. They take everyone by surprise by their prompt arrival – and earnestness – which is handy, because next up we have John Lydon, who's completely off his rocker, and Jarvis, who manages to swerve the TV cameras despite hobbling along with a stick. Mark Ronson knows the score, though. The bequiffed one is a seasoned pro at these things, spending literally hours working the carpet, although he nearly comes unstuck after almost falling over *NME* snapper Rich Johnson's photography baggage. That's almost a Ronson Johnson Rumble, we tell him, but he doesn't laugh.

Warpaint, on the other hand, are in much lighter spirits. Bassist Jen is MIA – ill after partying too hard – but the others are raring to go. "Is there free booze?" drummer Stella asks. Naturally, we point them in the right direction and follow...

Take us to your tailor, Jarvis

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The Killjoys rejoice

***My Chemical Romance** pick up **Best International Band**, supported by T4, and **Best Video**, supported by NME TV*

Gerard and Frank sketch out designs for Frank's new tattoo. A bluebird on the inside thigh can look pretty cool...?

What's that you say, Shockwaves NME Award? You love us? Awwww...

Gerard blows the Awards crowd away. At least, we *think* it's him

Two awards! Which means more?

Gerard: "It's gonna sound like a cheesy answer, but genuinely, even if we'd won just Best Video and not Best Band, then any award voted for by the fans is incredible. They're both equally important .. but probably Best International Band feels more so. 'Na Na Na' was a video that we made as friends in the desert, no rules, nobody telling us what to do. We asked for really little money and did whatever we wanted."

So nobody was pulling the strings from behind?

"That never happens anyway, but definitely there was nobody watching us. The record label didn't know what was going on, they knew some shit about this muscle car and some shit about rayguns and this corporation, but they had no idea what it was really about. I just said 'give us a little money to make this trailer'."

It was proper Shock And Awe. Gaga style.

"Yeah exactly. It's difficult a lot of times, but I'm a big fan of what Radiohead did to just put it out. A big fan."

How does it feel to win here in the UK?

"It feels good because we love it here, and I think we make a difference. The change always starts over here and then it swims over the ocean, and that's how I feel. And every record for us has been the same battle: go to the UK, affect it, and then have it, and then travel. It's like we're a new band every time."

> ***"We love the UK, and I feel like we make a difference here"*** GERARD WAY

Who have you met tonight who's amazing?

"Jarvis Cocker. I didn't get to say anything really, except 'I'm your biggest fan.' And I met Pat Smear. I've met all the Foos but I've never met Pat before, so that was amazing. He saw me and Mikey and he said, 'You guys look amazing'. And then here saw our laminates and said, 'But you have to take them off'. It's like he was grooming us."

And those onstage balaclavas? We're you channelling the Manics from their epic *Top Of The Pops* performance in '94?

"Something about that band... I really embraced and got a better understanding of them making 'Danger Da[illegible] I got what maybe they were going through and what they were singing about. That same polarising thing. Mikey got a text message from a friend when we played that and it just said 'MANIC S'. We had no idea about that *Top Of The Pops* performance. But if we channelled them, we're proud!

And we're off...

MCR kick off the Shockwaves NME Awards proceedings in punk-terrorist mode

Black suits, black ties, white shirts, balaclavas: it's the Ooze Brothers, Reservoir Gods. Looking like they've smuggled their way into the O2 Academy Brixton disguised as security guards planning to rob the place – and with their own CIA-style security throwing their meatheaded weight around backstage, too – My Chemical Romance launch the 2011 Awards with a blast like a mission to Neptune. Perhaps in honour of the fact that the Kaiser Chiefs are in the room they kick off with 'Na Na Na (Na Na Na Na Na Na Na Na)', only theirs is a hi-octane frenzy of future punk fury that mows down the last remnants of the Black Parade in a frenzied hail of sci-fi disintegration rays. Then 'Vampire Money' finishes the job: a fuzz-fucked chainsaw to the face of classic '50s rock'n'roll, demanding MCR's chunk of the *Twilight* billions. They leave a scene of devastation in which Angelos Epithemiou staggers onto the stage like someone sent to sweep up after *2012*. Rumours that this balaclava'd force of nature was actually The Paddingtons standing in were, we believe, grossly exaggerated.

TABLE Talk!

ALISON MOSSHART
(The Kills)

Check out your coat!

"It's so hot, right? Apparently it's rabbit. The coat's much better than my personality."

Are you going to get schnozzled?

"Apparently on Monday night I rolled down two flights of stairs, got up and walked out the club. I was so drunk I didn't feel a thing. So maybe I should take it easy?"

Nah

"Ali right!" *(glugs a beaker of red wine)*

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DEAN CHALKLEY, TOM MARTIN, PA, EMILIE BAILEY

Fanpage.com

CHERRY POPPERS

They arrived as awards virgins, and left with the ***Philip Hall Radar Award****. This was the day* ***The Naked And Famous*** *found... well, fame*

After an evening spent looking like they have no idea where they are or what they are doing, you'd be forgiven for thinking that The Naked And Famous might spontaneously combust. When Jonathan Pierce announces that New Zealand's hottest export since Crowded House have been bestowed the gauntlet of expectation that is the Philip Hall Radar Award, the reaction shocked us all. In the history of the Shockwaves NME Awards you'd be hard pressed to find a more genuine reaction. "You don't even understand," Thom Powers garbles, before soaking *NME* head to toe in champers, leaving Jo Whiley mopping us down in a motherly fashion. "This will be front page news when we get home. In my lifetime, I can't remember any Kiwi band winning an international award like this. We feel like the weirdo exchange kids on the first day of school who've just inexplicably been made prefects."

5.57pm: "At any given time of the day, no matter what the situation, if anyone calls for a bundle on David we have to comply" – Thom

6.49pm: "We're thinking of tagging our new online in-the-studio video 'Alisa gets naked and famous'"... Thom

9.28pm: "This is, in all truth, the most bizarre, incredible and unbelievable thing that has ever happened to me or anyone I know in my entire life" – Thom

"Always moisturise"

"I recognise the youthful peachy glow in their cheeks like it was a distant old friend," says The Drums' frontman Jonathan Pierce of The Naked And Famous as he staggers back with a smirk. "Now I'm sad that my complexion has lessened its glow. The one thing I'd advise them to treasure in the future is moisturiser." Certainly, there's a laissez faire swagger, or rather stagger, to The Drums' demeanour this evening that bears all the hallmarks of 12 months of rock'n'roll schooling. So what have you learned boys? "Well, every single motherfucking bandwagon you see, jump right onboard," slurs the blond-mopped frontman in typically sardonic fashion.

OK, enough of the wisecracks, what have our little synth-pop chicklets got in store for them? "The one true thing I've always believed will carry any group through the very toughest of times – no matter what hellfire is going on around them and no matter what bullshit is being spouted in their face – is good songs," insists Jonathan. "And from what I know about these guys, that's the one thing they seem to have no trouble with."

Another bit of advice The Drums could have offered you guys? It's probably best not to try and eat the award, Alisa...

TABLE Talk!

ARTWORK
(Magnetic Man)

What's going on here?
"Well, there's been a bit of a mix up with our drink – as you can see (*pointing to two empty vodka bottles*). It's nearly all gone!"

And we knew you were coming too...
"Everyone who's got any idea knows what we're like!"

Have you made any other celeb demands while you're here?
"Yeah – there's supposed to be a trapeze for each of us so that we can swing onto the stage."

KYLE FALCONER
(The View)

Who has been your favourite winner?
"I was hyped to see My Chemical Romance. I really like them."

How's your night going?
"It's good, aye. Nice to see people. I've not seen Bobby Gillespie in a while. He used to give us these talks every night about what to do and what not to do. He told us to appreciate ourselves."

What face do you pull when the cameras come past?
"I don't. I've got fucking spots."

MARINA
(Marina And The Diamonds)

What's going to be the headline story tomorrow?
"Marina wears £250,000 of diamonds, of course. They're all on these two bangles."

Isn't that making you nervous?
"Nah mate, I've got my gloves on. And they're not going to come off."

If you had to have a fight with anyone here tonight, who do you think you could take?
"The blonde one in The Drums. Jon. I could totally take him down. I've punched before."

RICHARD JOHNSON, DEAN CHALKLEY

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SHOCKWAVES NME AWARDS 2011

TRUTH BEHIND THE GENIUS

Drummer, guitarist, frontman, legend – there could only be one ***Godlike Genius*** *for this year's Shockwaves NME Awards. Arise,* ***Sir Dave Of Grohl****, your public (and famous fans) await you...*

DEAN CHALKLEY

"Are you guys getting drunk?" asks Dave Grohl, presumably rhetorically, as he inches his way down a narrow corridor jammed with gape jawed and guilty looking *NME* staffers backstage at the O2 Academy Brixton. "Are you gonna misbehave in front of the boss and get yourselves fired? It's like me whenever I go to [Sony chief] Clive Davis' house. He's my boss, and I always end up having a few too many and making a fool of myself!"

We find this difficult to believe. If ever a man were unsackable, it is David Eric Grohl, frontman with one of this generation's biggest and most influential rock bands, drummer with the biggest and most influential rock band of the previous generation, and – oh, yeah – recipient of the Shockwaves NME Awards 2011's Godlike Genius Award. The man clearly never need fear a P45 again.

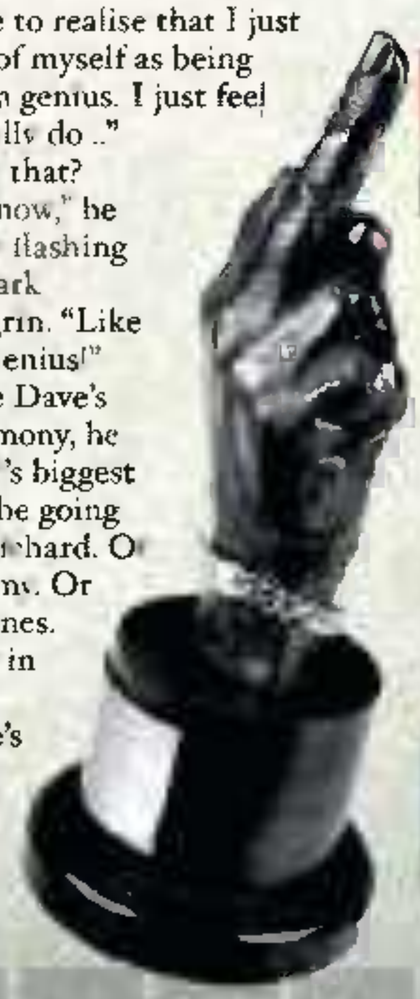
Predictably, however, Rock's Nicest Man (it follows his name like a PhD) is nothing if not modest tonight.

"The whole thing is kind of funny for me," he admits. "I mean, I totally appreciate the award, but you have to realise that I just don't think of myself as being godlike. Or a genius. I just feel like I normally do..."

And how is that?

"Oh, you know," he sighs, before flashing that trademark shit-eating grin. "Like a Godlike Genius!"

If this were Dave's awards ceremony, he says, tonight's biggest gong would be going to, "Little Richard. Or maybe Lemmy. Or John Paul Jones. I got to play in a band with John, and he's the most talented individual I've ever met."



Except they're not Dave's awards, they're ours, and because we love him, because of his decade spanning brilliance, his body of work, and the fact that he's cool enough to keep Paul McCartney waiting, we've chosen him for the ultimate accolade. But before that, there's the small manner of a fannish inquisition by famous friends, musicians and collaborators. And naturally, they need to know whether godlike geniuses opt for boxers or briefs.

JULIETTE LEWIS

Was there an artist or band that changed your young life? And who was it?

"Well, The Beatles definitely changed my life. That was really my musical foundation from day one. I'd heard the radio and I'd heard the songs, but I never really understood the concept of a group, and how the combination of four different players makes for a specific sound. So they were probably my first, and then when I discovered punk rock – bands like Black Flag and Bad Brains – that really changed my musical life."

DEV HYNES

(Lightspeed Champion)

Although this last recording experience with Krist Novoselic must have been amazingly nostalgic and fun, what session really sticks out in your mind as a special experience?

"Krist and I have always been really close friends. We share a lot of things in common, good things and bad things. So going through the Nirvana experience together, we're sort of bound by that for the rest of our lives. I think that connection is just so incredibly special, the music is almost like a bonus. The personal and simple emotional connection is the most powerful – and then we get to make music."

NICK BROWN *(Mona)*

We have been listening to the Foo Fighters for years and are really big fans, but the name Foo Fighters – where does it come from, and do you ever regret naming the band that?

"I was reading a book about UFOs at the time, it was all about military WWII sightings. And I learned that Foo Fighters was a nickname for UFOs during the war, and at the time, when I was recording this tape by myself, I didn't want people to think that it was just me, I wanted people to think that it was a band. So I just called it Foo Fighters because it was... plural! (*laughs*) That's it!"

STELLA MOZGAWA *(Warpaint)*

Dave, boxers or briefs?

"Ummm... both, to be honest. I'll do boxers when I'm just lying around the house, but if I have to do a gig, I'll be wearing briefs."

FRANKIE FRANCIS

(Frankie & The Heartstrings)

Do you think Wesley Snipes will ever be President?

"Wesley Snipes? For President? God I hope so. We can only be so lucky. Yeah, he's got some tax issues, but I'm sure all Presidents do, right? They can get past that."

SIMON NEIL *(Biffy Clyro)*

You have been involved in many classic records; is there any album you would have loved to have been a part of, and put your stamp on?

"Oh God. I would have loved to have been in the studio when The Zombies recorded 'Odessey & Oracle'. It's such a simple record, it's such an amazing album, but the sounds are really primal and raw because of the technical limitations of the time. So yeah, probably that."

BEN BRIDWELL *(Band Of Horses)*

You've collaborated with so many musical legends. Is there an artist you've always dreamed of playing alongside but narrowly missed the opportunity?

"Ummm... maybe Little Richard. I was doing a soundtrack for a movie about The Beatles' early days in Hamburg called *Backbeat* in 1992. Don Was assembled a bunch of musicians to play the music for it – it was me on drums, Thurston Moore and Don Fleming from Gumball on guitar, Mike Mills from REM on bass, and Greg Dulli from The Afghan Whigs on vocals. So we were doing a cover of 'Long Tall Sally' and somebody said, 'You know, if we want we could probably give Little Richard a call and get him to come down and jam with us.' He was living in a hotel just up the street from the studio, so we decided to give him a call. And he said he wanted $10,000 just to come down and jam with us. So we were all like, 'Well, I'll put in $2,000...' but in the end we just decided, 'Nah, fuck it.' And I wish we'd have done it."

TIM WHEELER *(Ash)*

You once told me how you almost moved to Belfast when you were a kid. It probably wasn't the most desirable place in the world to live at the time. What was the attraction, and can you imagine how your life would have ended up?

"When I was young, my mother was a public school teacher and she applied for a teacher exchange programme and got accepted to go and teach in Belfast. It was right around the time that I discovered punk-rock – where I lived in Virginia, I was the only punk-rock kid, everyone else was listening to classic rock and shit like that. So I just imagined, like, 'Wow, Belfast, I bet they have some fucking amazing punk-rock bands there.' But it never worked out, the family we were supposed to switch with backed out."

HUW STEPHENS *(BBC Radio 1)*

Dave, you've spoken before of your love for Reading Festival; what makes it so special for you?

"The day I joined Nirvana, I flew up [to Seattle] to be in the band and I didn't know Krist or Kurt at all. But that day they had a barbecue, and Dan Peters from Mudhoney was there, so I asked him what the biggest crowd he'd ever played to was. And he said, 'About 35,000 or so. In England there's this festival called Reading, and it's really cool.' And it was totally unimaginable. And after we finished 'Nevermind' we got our itinerary for the summer tour, and Reading was on it. I was scared for a month. And it really, for want of a better phrase, broke my cherry. To me, it's always represented... me, I guess."

BOBBY GILLESPIE *(Primal Scream)*

How was it playing with Josh Homme and John Paul Jones in Them Crooked Vultures?

"It was incredible. To be included in a rhythm section with John... I mean, I learned how to play drums by listening along to Led Zeppelin records. They taught me way more than any teacher ever could. So to sit with John and be in that rhythm section... I can't compare it to anything."

JOHN PAUL JONES *(Led Zeppelin, Them Crooked Vultures)*

When are we going to make the next Crooked Vultures album?

"John who? Oh, you bastard! Whenever John's done with the opera. When John's done with that, I'll do the Vultures record!"

PAUL McCARTNEY

When are we going for pizza again, Dave?

"I'll check my schedule! (*Laughs*) I'll let him know! His girlfriend emailed my wife and said, 'Hey, you wanna go on a double date?' So my wife called me and was like, 'Babe, we're gonna go to fucking dinner with Paul and Nancy.' So I was kinda nervous, I was like... 'Hmmm, how does Paul go out for dinner?' And it turns out he goes out the same way that everybody else does. We had a wonderful dinner, he was such a sweet guy and Nancy is wonderful and cool, and he wanted to give my wife and I a gift for my newborn baby. So he brought some baby clothes along. And we noticed that they were from a store that's kinda near where we live, so next time Jordyn was in the store she said, 'You know what, Paul McCartney ordered some stuff for our kid from this store.' And the guy behind the counter was like, 'No, no, no. Paul came in and he picked it out by himself.' So our kid's not allowed to wear those clothes, ever! We framed 'em, she's not getting 'em!"

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Marathon man!

Thought you were getting like songs from Dave Grohl's Foo Fighters? Try "marathon" instead!

At the end of it all, Dave Grohl asked us a question. Arguably, the biggest question. What *exactly* makes a Godlike Genius? Twenty-plus years of unimpeachable musical brilliance? Yup, that's a given. The ability to demand the respect of your peers? Uh-huh, pretty much essential. Being happy, upon request, to bash out your five biggest hits in a snappy made-for-TV consummation of your glittering career? Um...

"Five songs? Are you FUCKING KIDDING ME? Let's play for TWO FUCKING HOURS! We're gonna play until they turn the FUCKING LIGHTS OFF! Who wants to hear our new album? Because we're gonna play the WHOLE THING!"

And so Foo Fighters valorously do. After a sizzling 'Young Man Blues' with the presenter of Grohl's ultimate award, The Who's Roger Daltrey, they pile-drive into 'Wasting Light' in its entirety, an hour-long stream of faultless riff-rock by the end of which, pretty much everyone is frugging on the tables. Then there's a closing hour(!) of hits – 'All My Life', 'Learn To Fly', 'Times Like These', 'My Hero' – which turns the Awards into a chair-flinging, frock-ripping riot like never before. And Dave leaps onto Table 18 to rock the heart and soul out of the room, ultimate proof that you can reach the seat of honour at rock's highest table without ever resorting to egotistic asshole-ism.

Tonight, Grohl set a new standard of Godlike Genius. It's not enough just to accept the adulation of the music world, you've got to prove you can still shake it to the core.

The Foos' Epic Setlist

- Young Man Blues
- Bridge Burning
- Rope
- Dear Rosemary
- White Limo
- Arlandria
- These Days
- Back + Forth
- Matter Of Time
- Miss The Misery
- I Shoulda Known
- Walk
- All My Life
- Times Like These
- Generator
- My Hero
- Stacked Actors
- The Pretender
- Learn To Fly
- I'll Stick Around
- Monkey Wrench
- Everlong
- This Is A Call

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"Pete Townshend don't do it like that!" Dave rips out 'Young Man Blues' with The Who's Roger Daltrey

"Say What? You want another 684 songs? You got it!"

To make extra cash in the holidays, Dave rents this lighting rig out to Fleet Foxes and Fiery Furnaces

The King's Speech

"You guys realise you gave this to a drummer, right? OK.... this one's for the drummers! No, but honestly, I remember twenty years ago I walked in the side door over there, it was the first tour I ever did with Nirvana, and we arrived and we were so jet-lagged but The Pixies were playing Brixton Academy that night! And we begged and begged and begged to get in, but they were like 'No, we can't get you in' but finally someone snuck us in through the side door and I stood right there as the curtain came up and they played 'Debaser' and I was so incredibly moved, I thought 'I hope someday I can be in a band that's big enough to play fucking Brixton Academy!' So this one goes out to The Sir George Robey, and The Astoria, and the side tent at Reading Festival and Brixton and Wembley and... this one's for Kurt! Thank you very much. Oh, and by the way, so we were asked to perform, and we though 'Oh yeah, OK, sure, how much do you – what do you want us to do?' And they said, 'Yeah, why don't you do five songs?' and I said, 'Fuck that, why don't we play for two fucking hours?', so... that's what we're planning on doing – and, by the way, I'd like to perform a song with an actual Godlike Genius, Mr Roger Daltrey!"

"Thank you, and good night! Or is it morning now?"

Table Talk!

Nick Brown
(Mona)

What do you think about Dave Grohl's award?
"Oh man, I love the Foo Fighters. They're a pillar of rock'n'roll all over the world."

What's your role this evening?
"I'm here to take it up a notch..."

How will you get the cameras on you?
"I think I could throw something or something. Let's get it going!"

What are you going to do now?
"Take all my clothes off and go onstage with the Foos. See you in a bit."

Patrick Wolf

We clocked you talking to PJ Harvey on the red carpet...
"I didn't expect that at all! I played viola with Patti Smith recently, and Polly was in the audience, and I just didn't expect her to come and say hello to me. Also, I really love the Foo Fighters, but if PJ Harvey was on stage right now, I would *really* appreciate how everyone's stood on their seats!"

Who have you been sitting with?
"Jo Whiley, which is really exciting! She's a big influence on me, my life, my radio listening..."

Justin Young
(The Vaccines)

You're leaving without the rest of the band?
"I am, I just don't think we can continue really."

How come?
"Tonight's been a real eye-opener, and I've come to realise I'm not cut out for such larks."

What made you think that?
"John Lydon presenting the best TV show category... Seeing him and Mick Jones was like, oh my god, it's 1979!"

Have you had a good night?
"Oh yeah... I stayed on top of things!"

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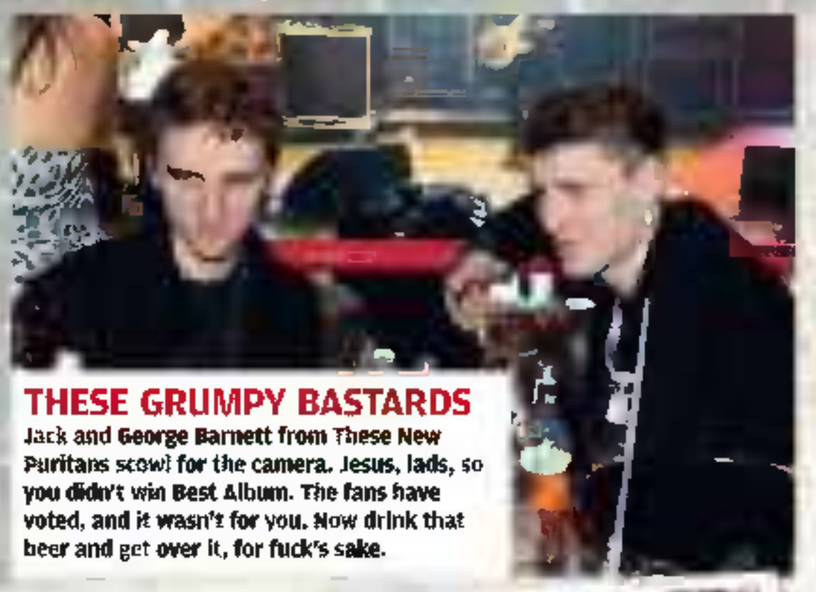

THESE GRUMPY BASTARDS
Jack and George Barnett from These New Puritans scowl for the camera. Jesus, lads, so you didn't win Best Album. The fans have voted, and it wasn't for you. Now drink that beer and get over it, for fuck's sake.

FRANKIE SAYS DRINK
Frankie Francis hates to see anything go to waste. So when bandmate Dave Harper spilt a load of sweet sweet amber brew down his belly, he was quick to lap it up. Dirty boys.

CORRIDOR OF POWER
Pallbearers at the punkest funeral in the world, or winners of the Best Video and Best International Band awards waiting to get snapped? You decide. Okay, it's the latter.

WHO THE HELL ARE YOU?
Just kidding, of course beardy/baldie Glastonbury head honcho Michael Eavis knows exactly who The Who legend Roger Daltrey is. The pair of them go way back. To 1912 in fact.

TELLY ADDICTS
Matt and Dominic from Muse are NOT watching porn – they're just keeping an eye on Dave Grohl's acceptance speech in the *NME* photo room.

OFFSTAGE ANTICS

There's more to the Shockwaves NME Awards than standing on a podium and blubbing about how you're so happy to finally feel loved. Here's how the rest of the night went down

NORMAL FOLK COME TOO
It wasn't all famous fuckwits – there were 1,000 actual fans there too. And since all the awards were voted for by them, they were given prime spots. Oh, OK, they weren't the best seats – Nick Grimshaw got in early to bag those, sorry.

ANYONE INSURE THIS DO?
There's never been quite so much damage done at a Shockwaves NME Awards show. So many people were dancing on tables that many of them collapsed. Rock'n'fucking-roll. The Brits? Do me a favour, love.

KISSY BANG BANG
Theo Hurts and Marina are making Jon Drums into a proper gooseberry here. The night was full of these semi-awkward, sexually tense encounters between musicians. Fascinating.

GET IN THERE JARVO...
Jarvis Cocker presented Crystal Castles with their award. In contrast to Alice Glass' crutch, Jarv was sporting a cane, and managed to look a lot less like a homeless alien as a result.

KATE MOSS EVERYBODY!
Yes, Kate Moss! WOW-A-DOODLE-DO. She sent the paps into ridiculous spasms of camera-rape. Anyway, she was spotted lying in the medical room backstage demanding gas and air. COR BLIMEY, *Sun* readers!

TOM OXLEY/ZAMILE BAILEY/DEAN CHALKLEY/DANNY NORTH/RICHARD JOHNSON/ VICTOR FRANKOWSKI/ANDY WILLSHER

CRYSTAL METHOD

John Peel Award For Innovation winners Crystal Castles let their music do the talking

The still-crutch-assisted talismans of the NME Awards Tour's evening begins with a triumph: to their visible delight – well, as much as 'delight' is ever visible on the faces of Alice'n'Ethan – Crystal Castles hobble on to pick up the John Peel Award For Innovation from Jarvis Cocker and that most noted of futurists, er, Alexa Chung.

But on a serious note: it's an award that must have resonance with a band whose first appearance on the cover of *NME* way back in 2007 featured the quote: "We're using sounds that no one else can get." They're in standard no interviews/photos/sudden movements mode: they'll chat about black metal and suchlike, or how they're excited to be in the same room as John Lydon, a man who infects every fibre of both their attitude (with the Pistols) and their commitment to making music 30 years ahead of its time (with PiL). Any kind of 'how does it feel to win' frivolities, though, and they're back on verbal lockdown.

But it doesn't matter. The barely controlled chaos of their performance of 2010 single 'Baptism' later on does all the talking. in fact, that's kind of the point. The crutch goes flying within the first two seconds. Alice rages at the mouth of the stage, while her cohorts concoct ear-splitting machine noise behind her. There are glitter cannons, and the thought that this will be beamed in to the nation's living rooms is beyond exciting. Not to mention – if we do say so ourselves – innovative

Crystal Castles' drummer got so excited that he pissed himself (possibly)

Got a gammy leg and have to perform onstage later? Alice reckons there's only one thing for it – get completely and utterly rat-arsed...

Alice's T-shirt plays homage to the NME Godlike Geniuses of 2009, The Cure. Crystal Castles supported them at the NME Big Gig that year

WINNERS ROW

Best Solo Artist **Laura Marling**

Hey Laura, you having fun yet?
"It's quite early on in the evening, so, so far so good."
Who are you here with tonight?
"My crew. Ma girlies."
Who's that, people associated with your band? Or just randoms?
"Randoms? We call them buddies."
What does this statuette mean to you?
"Uhm... something... so very much."
Well here's a for instance: does it mean more or less than last week's Brit award?
"That's an impossible question!"
Anyone you came here tonight to see?
"PJ Harvey, certainly."
You digging her new album, then?
"Yes. I like the title of it, especially..."

Laura Marling: Not a huge fan of small talk, it would seem

Dancefloor Filler **Professor Green**

Are you a natural red carpet walker?
"That was the one thing that scared me about my nomination, was walking down the red carpet. I haven't got much practice in that sorta stuff. Very intense."
What's the best entertainment you've had all evening?
"Probably Claire, the woman who does my PR. I've never seen her drunk before."
What are you making of Angelos?
"He's a good host. But why not get a comedian next year?"
How would you rate your own acceptance speech?
"You know what – I'd just like to say what I didn't manage to say onstage. I'd just like to thank all the DJs for playing my song, man."

Best TV Show **Skins**

Have you guys been giving it the full teenage tearaway tonight?
Freya: "It was so weird. I vomited in her mouth."
Laya: "It tasted like patchouli."
Are you big into this celebrity mutual fuckfest vibe?
Laya: "We're not big celebrity people. This is like the biggest event we've ever been to."
Who's your favourite winner?
Both: "Arcade Fiiiiuiyaaa!"
Who is the biggest sex symbol here?
Freya: "Marcus Mumford."
Er, he's not here. What's his sexual allure? A man with a wispy-tufty little beard?
Freya: "That's the pleasure brush!"

One of these ladies fancies Marcus Mumford and is fond of his "pleasure brush"

Best Festival **Glastonbury**

Hi Michael. Do you go to any other festivals?
Michael Eavis: "No. Glastonbury's a full-time job, isn't it? Every day."
So are there any other festivals nominated or otherwise you'd like to give a shout-out to ...
"Melvin [Benn] has a good go at his, with Reading & Leeds, doesn't he? But we're not ashamed of winning. We enjoy it. We work very hard. There's a constant stream of stuff to be done."
Lots of people were trying to grab you when you were being escorted through the crowd – do you enjoy that celebrity side of things?
"I find it incredible. That all these young people want to talk to me, want to meet me, take photos with me, because they like what I'm doing with the festival. I just love it."

Michael Eavis – one seriously cool old-age pensioner

Old bromantics

Matt Bellamy and Dave Grohl have been mates for ages. NME was happy to reunite them...

Matt: "Well, our first American tour was opening up for Foo Fighters. And we were working it out before, I think it was about 12 years ago."

Dave: "Yeah. Long time."

Matt: "(*To Dave*) That was just an immensely exciting time for us, going out there, playing arenas for the first time, getting to see you guys play..."

Dave: "Yeah! That tour was the first time that we'd ever really played arenas, so we were debating about what sort of stage set-up we should have. Somebody said, 'Let's have it set up like the cover of Queen's "Live Killers".' So there were banks of lights pointed right at the audience, we called it the Pizza Oven. Great fun. It went on for fucking ever!"

Matt: "It was a great tour. We played a gig in Dave's hometown, do you remember? And it was absolute pandemonium. The kids were crushing each other, and it almost had to be called off."

Dave: "You know who came out and told the kids to calm down? My Mom."

Matt: "I'd say this guy is the most influential rock drummer of my generation. The last two or three generations, in fact. I'm very happy he's getting the award."

Dave: "(*Pulling out $40*) Here you go, Matt. I've only got American, I'm sorry!"

Matt'n'Dave give us the "double bird". Nice (almost) matching beards, too, lads..

THE NINTH DIMENSION

Space-rock giants ***Muse*** *picked up their ninth NME gong, scooping* ***Best British Band****. Boy, do these guys like* ***winning****...*

Another year, and another Shockwaves NME Awards win for Muse, who could probably fashion an ornate water feature with the silverware they've accumulated from travels around the awards ceremonies of the world. But are they complacent? Are they chuff.

> ***"My mum has all my NME Awards – I go back and look at them all!"*** MATT BELLAMY

"I remember when we won Best New Band at the NME Awards in 1999," says a visibly elated Matt Bellamy after picking up the prize for Best British Band. "That was the first time we'd ever won an award. It was such a big thing for us. We were on tour in Germany at the time, and I remember we hired a private plane – a cheap one – to come back to London to pick up our award. When we were going back to our tour, we were sitting on the runway when one of the engines suddenly burst into flames. We had to evacuate the plane. And I remember rolling off it, clutching this award that we'd won and just thinking, 'It's OK, we've still got it!' At that moment it was literally more important than anything else to us. It sounds like a joke, but it's completely true. We thought we were going to die and all we could think of was saving the trophy."

Luckily for the last 10 years of music, Muse did not die. They are still here. And while they might have more awards than we've had hot dinners, they're still deserving of every single one.

You've won again. What do you do with all your awards?

Matt: "My mum has them in her house. I like going back there to look at them all! We're really chuffed with it."

Should we just buy your mum an extension next year instead then?

"Ha hah! I don't know about that!"

Have you become accustomed to winning these things?

"No, not at all. The thing about these Awards is that they're voted for by fans, and they make up the biggest part of the music industry. So knowing that this award was voted for by the people who actually listen to and buy music makes it so much more important to us."

"I'd like to dedicate this to our alien overlords..."

DEAN CHALKLEY, TOM OXLEY

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NOT ALL ROTTEN

*Punk legend **John Lydon** salutes his late stepdaughter Ari Up, and even makes up with NME*

In his intro speech to the Best TV Award, John Lydon claims there isn't one award tonight that he shouldn't win. He has more right to make that claim than anyone else in the room. If there was an award for Most Rabble-Rousing Table then it would also be his, as members of his party spend *the entire night* dancing on the table and causing a fuss. Instead he makes do with a win for Best Book for *Mr Rotten's Scrapbook*.

Nice to triumph over both Russell Brand and Keith Richards, whose books you were up against?

"I'm not up against anything, mate. I don't have enemies. . *(stares intensely into our eyes)* just the *NME*. I've had many enemies inside the *NME* over the years, but time heals all wounds. I'm still here."

Bumped into anyone good?

"I said hello to Muse. I like those guys, even if they do look like rodents. I like their records."

How is PiL progressing? Things went quiet for a bit...

"I stopped touring and recording due to the death of Ariane [aka Ari Up], my wife's only daughter. She used to be lead singer of The Slits: a magnificent, original person. There was no way I could leave Nora alone. We're here tonight just to say hello to people that we've known a long time. It's for genuine family reasons."

John Lydon: music legend, author, butter lover

Life's lesson learned – never slag off a punk-rocker's cardigan

Best (and worst) of the rest

All Shockwaves NME Awards are created equal, but these are the ones we didn't have space for

Some Awards we can give away in our sleep – in fact, we had to present *Inception* with the **Best Film Award** on the fifth level of our dream-within-a-dream-within-a-dream-within-a-we-don't-know-what-the-fuck's-happening-now. With others – **Least Stylish**, say – it's trickier to tempt the recipients onstage to accept them. We couldn't promise a trailerful of hookers and crack big enough to drag Justin 'Barely Legal' Bieber to Brixton to pick up that gong for his crimes against Pringle cardigans, flyaway hair and the dead, blank gaze of someone being forced to stay a virgin until he's 27. A shame because, if he had shown up, we could've also lamped him with **Worst Album** for the inhuman insult to the blood-puking spirit of music that was 'My World', a record that would have revolutionised torture in Guantánamo Bay had it just been released a few years earlier.

So Bieber's your biggest loser of 2011 – just ahead of your **Worst Band**, Jonas Brothers, who will, ironically, burn in Hell for their soporific Christian rock sins. Elsewhere Brandon Flowers takes down **Most Stylish**, supported by Shockwaves, and that sultry seductress Alison Mosshart of The Kills bags **Hottest Woman**, and **Hottest Man** – *obviously* – goes to Simon Biff... um, sorry, our card seems to read 'Matt Bellamy', should we have a recount? The sometimes topless, always controversial Hayley Williams of Paramore takes down **Best Blog**, and **Best Album Artwork** goes to Klaxons for the astronaut cat visions of 'Surfing The Void'. Proof, if any were needed, that you all took as many drugs listening to it as they took making it. And

with RockNess romping home as your **Best Small Festival**, we come, finally, to **Hero** and **Villain Of The Year**. Once again you've ignored genocidal despots, serial killers, paedophiles and Bruno Mars to vote a blandly evil politician as your villain – the stude-screwing quasi-Thatcher David 'Darstardly' Cameron. And your hero? Well, slap me in a bacon brassiere if it isn't Lady Gaga! Hmmm, perhaps we shouldn't have accepted that block vote from Amalgamated Meats Ltd...

DEAN CHALKLEY, EMILY BAILEY, VICTOR FRANKOWSKI, ANDY WILLSHER

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NOEL FIELDING
(The Mighty Boosh)

Is everyone counting on you to provide the most spectacular alcohol abuse?
"I can't. I've got dancing lessons tomorrow. I'm doing a dance for that Comic Relief show. It's so hard, if I had a hangover it'd be impossible. I can't get shitfaced!"

Who are you most excited about seeing tonight?
"John Lydon. He's actually here. Wow. He's amazing. Imagine being in the Sex Pistols and then being in PiL. That's unbelievable. It's the double whammy, I mean no-one does that. Two genius things. He's one of the good 'uns. He probably only did the butter ad to piss everyone off."

What's your look tonight?
"I'm going for 'slightly ostentatious chimney sweep'. To be honest, you wear so many clothes on television you run out. I just put on anything that didn't smell."

Win wins situation

Arcade Fire sends the chinstrokers present into a jazz-wank frenzy as they accept their Best Album Award, supported by HMV, via a satellite link from their studio back home in Canada.

Frontman Win Butler addresses the crowd: "Hi *NME*, how's it going? Thank you for naming our album 'The Suburbs' top album of 2010. We really wish we could be there to celebrate but we're working on a new album right now. It's kind of a jazz-inspired thing so hopefully we'll drop it next year. So thank you *NME*, thank you! (*starts singing*) 'Jazz! *It's a beautiful thing, it's a beautiful thing...*'"

Before all the waistcoat-wearers among you freak out and start burning your braces, fear not, Win was just pulling our legs. We hope.

It's one in the eye for those who say the '80s were shit

You wouldn't catch Theo wearing that hat. Oh no sir

Hurts mark the 56th anniversary of Stan Laurel's death in the way he would have wanted

EVERYBODY! HURTS!

From writing in wardrobes to winning ***Best New Band****, supported by Boxfresh:* ***Hurts*** *have arrived*

Somewhere between the photo room and the smoking area, *NME* takes a wrong turn into a Tardis that transports us back to the Smash Hits Poll Winners Party circa 1984, a time where excess was *de rigueur*, darling, and record label budgets equalled the GDP of a medium sized principality. Hurts are on stage flanked by 15 ballerinas, slender and foreboding in black lacy swimming costumes – the ballerinas, that is, not Theo and Adam, who are in sharp black suits, Theo sporting seriously *Miami Vice* sunglasses. There's vogueing onstage, alongside a coffin garnished with white blossoms. Really, what did you expect? Even back when they were slogging away at making perfect '80s pop in a Manchester basement, these two were still smartened up to the nines, and with such dedication to the cause of homemade pop and debonair dress, who better to receive the Shockwaves NME Award for Best New Band?

> *"This is a confirmation of what we've always stood for"*
>
> THEO HUTCHCRAFT

Adam: "Winning is an amazing confirmation of what we've always strived for. We wrote 'Wonderful Life' in a wardrobe. We always dreamed big, and that's what Manchester is. It's like Oasis, they were always 10 times bigger in their head than they actually were."

Theo: "We wanted to prove that if you like pop music, you don't have to play the game. Tonight was a reflection of our beginnings – having the ballerinas in was a tribute to the original girl in the 'Wonderful Life' video, this odd character who flits in and out of our lives without ever telling us what her name is."

Adam: "We know she's from Blackburn, that's all we know."

Theo: "Hopefully tomorrow I won't be able to see, but I'll have a memory of something good. It's the end of fashion week today, which means that all the model girls will be partying tonight!"

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A# white on the night – Polly Harvey goes up to collect her award

Polly performs recent single 'The Words That Maketh Murder' after picking up her prize

Peej chats to Don Letts, who presented her with the award, along with Clash man Mick Jones

PRETTY GOOD POLLY

*Saluting the winner of the **Outstanding Contribution To Music Award**, supported by Teenage Cancer Trust – the amazing **PJ Harvey***

Polly Harvey, an avenging angel in feathery crown, white train and white leather bodice, has no fear in treading our red carpet. The UK's self-appointed war song correspondent is here to collect our equivalent of the Long Service And Good Conduct Medal and Pulitzer combined – the Outstanding Contribution To Music Award.

"I feel like I still have a lot of work to do and in some ways I feel like I'm just beginning," she says thoughtfully when we ask her backstage whether she feels ready for it. "But for me it's a welcome recognition of the work I've done thus far."

She cites her appearance on *The Andrew Marr Show* last year debuting new album 'Let England Shake''s title track in front of then UK Prime Minister Gordon Brown as one of her career highlights, and tonight's performance of 'The Words That Maketh Murder', as tyrant after despot is ripped from power across the Arab world, is no less powerful. The album's explorations of the cycles of war and unrest could not be more of the minute.

"When you and I met a month or so ago, it was just beginning, wasn't it, with the student riots here in England," she nods. "And neither you nor I could have possibly predicted what's happening now through the Middle East. And it is a great period of unrest and great... people energy I think."

> ***"This makes me want to carry on, keep working more"***
> PJ HARVEY

She's not one to underestimate the moment that a ceremony like this, with thousands of eager eyes trained on it, can present. As Cameron utters weasel words about "highly controlling regimes" in the death throes of the Libyan autocracy the West blind-eyed for decades, as Arab soldiers use British tear gas on their own people, to watch this white-clad one-woman Greek chorus intone her grimly jaunty indictment, assuring us she's *"seen and done things I want to forget"* is iconic.

'Down By The Water', meanwhile, is a crowning jewel of Polly's career that sums up what she's been to us for so long. Polly's hisses of *"little fish, big fish"* are as shiveringly sexy as ever, and the song and tonight's accolade are an opportunity to look back with love and forward with excitement. "It's really good to me to have this happen to me now," she tells us. "And it really only strengthens me to want to carry on and keep working more in the future." Now that's the kind of news we want to hear.

TABLE Talk!

Frankie Francis

JULIETTE LEWIS
(Show-off)

What did you make of PJ Harvey's Outstanding Contribution Award?
"That for me was the most awesome big deal. When I was young I always wanted to do music but I didn't have my own voice, so I hid it away. When I did the film *Strange Days*, I had to sing, and so I sort of synergised with her energy and I sang 'Rid Of Me' and 'Hardly Wait'. There was just no-one else like her at that time. I only wish there were more females like her in the industry."

DEAN CHALKLEY, ANDY WILLSHER, EMILIE BAILEY, RICHARD JOHNSON, DANNY NORTH

CRAZY HORSES!

*Foals, cheery winners of the **Best Track Award**, supported by NME Radio, talk physics teachers and hanging with Kate Moss...*

Who is this Mr Prendergast of whom you made reference in your acceptance speech?
Yannis: "He's like reality, embodied."
Jack: "He really was my physics teacher. Believe it or not – I know I look a bit silly, but I'm actually really clever. He said 'Don't fucking do this', to give up on doing music. The only thing I got wrong in the speech was that I think I said Year Six, and what I meant to say was Year 11."
'Miami' always seemed like the most immediate track on your last album 'Total Life Forever'. So why do you think the public – as well as the critic – has taken to 'Spanish Sahara' so incredibly well?
Yannis: "I think it's honest."
Have you guys been having fun?
Yannis: "We have not been having fun."
Have you been hanging out with any old friends?
Yannis: "Warpaint and Kate Moss."
So you guys hang out with Kate Moss these days, eh?
Yannis: "Back in the day we used to."
In the late '90s?
Yannis: "Yeah, before all the other stuff. The eco-warrior era."
What performances did you get off on?
Yannis: "PJ Harvey."
Jack: "And Hurts."
They sound like Heaven 17, don't you think?
Yannis: "More like Spandau to us."
Jack: "Yeah, but they're northern, so they've gotta be Heaven 17."

He's behind you! Now we know what Yannis would look like with a mullet

Didn't recognise Simon with his top on...

BIFFY IN LOVE!

*Biffy Clyro – who bagged the **Best Live Band Award**, supported by Carling – get soppy*

They scooped the Best Live Band award, and finished the evening dancing around their table like loons to Foo Fighters. But what did Biffy Clyro love the most? Here are Simon Neil's Top Five awards crushes...

GAY CRUSH

"We got to walk past The Drums and I think The Drums are terrible, but they look great in real life. If I was gay I would fancy them. Probably."

IDOL CRUSH

"We sat next to Dave Grohl and the Foo Fighters so we managed to encapsulate the entire buzz of the evening knowing that the Godlike Genius was sitting next to us."

VICTORY CRUSH

"Winning the award really blew us out the water because Muse, Kasabian, t'Arctics and Foals are some of the best live bands we have ever seen. So to be included amongst that lot and win the award was exciting. We pride ourselves on having spent a lot of time playing live, so it meant a lot to us."

GENERAL PUBLIC CRUSH

"The fact that at the end of the night, Foo Fighters played for an hour, you let the people that won the competition get in amongst it, meet some of their idols, they're the best times. We met a bunch of people that had the time of their lives getting to see the Foo Fighters up close."

HIP-HOP CRUSH

"Where the fuck was P Diddy? You can get Cee Lo in for £80,000, private jet, his own feathers, and you guys decided not to do that? So that was amazing to me, I can't believe you would waste your money..."

The Biffy boys have just found out how much they made off X Factor

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LATER... AT WEMBLEY

Foo Fighters, Cee Lo Green, Band Of Horses and No Age cap off Awards week with the NME Big Gig and rock the Arena to within an inch of its life

It starts with chaos and ends with rebellion: you'd expect no less when *NME* invades Wembley. But in between, you might not foresee the shagging kangaroos, black-rubber-clad nymphets, 50-foot high objects of immense rock worship and drummers playing guitars in, occasionally, very wrong ways indeed.

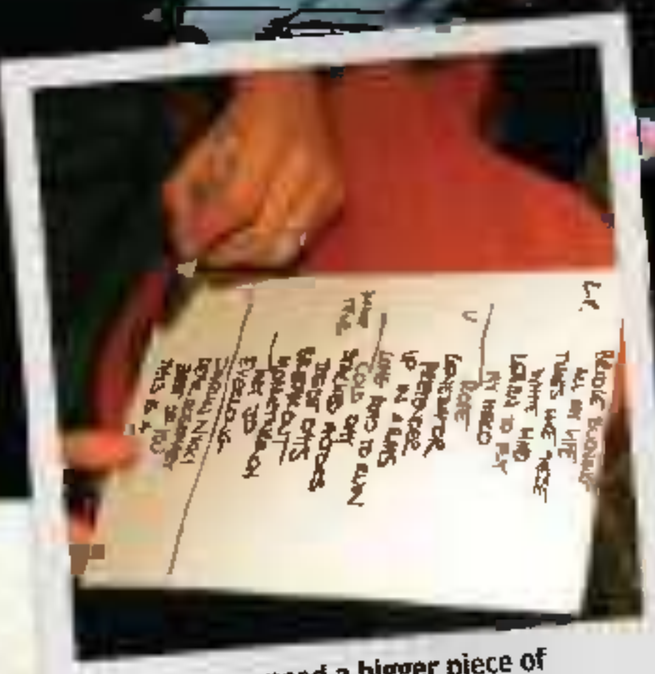
The chaos arrives courtesy of LA duo No Age and their pummelling riot punk that sounds like The White Stripes if Jack'd been the drummer and Kevin Shields had played an exploding star system in the background. Singing sticksman Dean Allen Spunt is a flailing underground impresario of his instrument while Randy Randall bleeds celestial squeals from his guitar to produce a US alt racket. It ends with Randy laying his guitar across Dean's drums for him to batter insane chords with his drumsticks. Then fall over.

Grohl bawls out a climactic 'Best Of You' long after plug-pulling time, and rebellion reigns

The shagging kangaroos? They grace the screens as part of the visuals – woodland, wormholes, the odd owl – that accompany Band Of Horses. Grizzled and skinny as forest polecats, they make shimmersome, epic atmos-rock capped with birdsong melodies. The galloping 'Is There A Ghost' combines the thunder of Arcade Fire, the grace of The National and the enormity of a tectonic shift, while 'No-One's Gonna Love You' sounds like nothing other than a mountain range weeping.

As for the S&M nymphets, they're Cee Lo Green's backing band. Keen to assimilate neatly into the rock gig aesthetic, the big man's donned a biker jacket and Ramones T shirt, grown a Grohl-esque attitude ("Are you ready for some fucking ROCK'N'ROLL?") and seemingly recruited his backing band at Torture Garden. After a hard-rocking opener, however, he soon reverts to his forte of being the super sized Prince, trilling out 'Crazy' and 'Satisfied' in a voice so sweet and soulful he seems possessed by James Brown's angel. He easily straddles the rock/soul genres, though – his final song mashes 'Rock The Casbah' into his own 'Fuck You', and the set closes with a verse of Lou Reed's 'Perfect Day'. Colossal, in so many ways...

As is the gigantic glowing rock crucifix (well, two capital Fs back to back) lowered from the heavens before



"We're gonna need a bigger piece of paper": the Foos' setlist is compiled

ANDY WILLSHER, DANNY NORTH, VICTOR FRANKOWSKI, TOMY WOOLLSCROFT

Release: StoreMags & FantaMag

Cee Lo Green and his vixen bassist: good job these two didn't get their stage outfits mixed up...

Band of Horses gallop into Wembley

everyone had the rock hand signal mastered

No Age kick off the evening

which we shall tonight worship the Godlike Grohl. And our High Priest is in podium-thumping mood. "For you guys I'm only gonna play the good songs," Dave roars, perhaps as a nod to the new-album-in-full marathon he knocked out at the Awards. "You know why? Because I'm a FUCKING GODLIKE GENIUS!"

True to his word – again – tonight is a set of hot wired hits that lapses only briefly (for the 12 seconds of violin balladry bookending 'The Pretender') into anything approaching 'subtlety'. Otherwise, hair permanently a-fling, Grohl runs the gamut of balls-out rock from the pop metal magnificence of 'Learn To Fly', 'Monkey Wrench', 'My Hero' and 'This Is A Call' to the hardcore squalls of 'Stacked Actors' and 'All My Life'. How hard do Foo Fighters rock? New album tracks 'Bridge Burning' and 'Rope' suggest a return to Grohl's early Nirvana roots of searing grunge and cranky Pixies riffage, while 'Times Like These' includes a drum solo as violent as Thor bashing moles with his mighty hammer. How broad-mindedly do Foo Fighters rock? 'Skin And Bones' is bristling voodoo pop, 'Up In Arms' takes on a country lilt and new track 'White Limo' sounds like it might've been the transport of choice for Motley Crüe in 1986.

And how *long* do Foo Fighters rock? Once more kneeing the groin of the curfew, Grohl bawls out a cover of The Who's 'Young Man Blues' (this time without the aid of Roger Daltrey's pipes) and a climactic 'Best Of You' long after plug pulling time, and rebellion reigns. It's powerful proof of why Grohl deserves his accolade – he savages the rulebook and rocks 'til he drops. And if Wembley staggers home tonight blindly intoxicated, well, we blame the Foos...

BACKSTAGE WITH CEE LO GREEN

Not everything revolves around Godlike Dave Grohl. OK, actually, it seems it does...

Hey Cee Lo, how's the bad back that kept you from attending the Awards on Wednesday?

It's a hard life, supporting a rock legend

Is Dave Grohl a Godlike Genius?

Are you going to steal the show from King Dave?

Men in black: Cee Lo backstage with the genius Grohl

What's the plan for after the gig?

Where's all that happening, and can we come?

"Everyone! Don't look at me! Yay, I'm Juliette Lewis!"

"Here's my quote, Mr NME. It's in dry-hump form"

"Someone nicked me sandwiches"

"Confused. Must. Kill. Pretty. Girl"

"My husband drinks for us both"

"I haven't a clue what's going on"

"Eat my hair. EAT IT!"

"Curls fluffed all over you, Bob. Dirty get"

THE ALTERNATIVE AWARDS

OK, so there's no actual trophy or anything. But some additional categories just, er, suggested themselves to us on the night...

MOST CONTROLLED VOMIT

Kyle Falconer. The View man dry-retched into his hand for five solid minutes. Not one chunk got out. Masterful.

MOST DERANGED GUEST

John Lydon's manager. This be-hatted gentleman danced on tables, danced on chairs, danced on tables while holding chairs... We were amused, the security staff less so.

WORST HAIR

Mark Ronson. A close-run thing, but Ronson won it with his Pepé Le Pew do, which looked like he'd used a buttery knife to make a quiff out of Marmite.

BIGGEST ATTENTION SEEKER

Juliette Lewis. Another hotly contested award, but Juliette edged it. "I love this song!" she shrieked when PJ Harvey played 'Down By The Water'. She then danced on a table during Foo Fighters' set. Reports of her later playing the spoons in Maccy Ds are unconfirmed.

BEST PUTDOWN

Dave Grohl. For saying to Juliette Lewis: "You don't have to shout all the time."

SADDEST VICTIM OF CRIME

Patrick Wolf, poor lad. He burst out crying because he had some of his possessions nicked. Jack Peñate consoled him, which can't have helped.

WETTEST/DRYEST JOURNO

After Radar Ed Jaimie Hodgson was doused with an entire magnum of champagne by The Naked And Famous, Jon from The Drums solved the problem by dry-humping the shit out of him.

GRUMPIEST BAND

These New Puritans. "We actually have nothing to say," pouted frontman Jack Barnett as they avoided the NME TV cameras on the red carpet. Foals weren't much fun either. They had all the *joie de vivre* of a taxidermist's rendering of Francis Bacon's 'Study After Velazquez's Portrait of Pope Innocent X'.

MOST STAR-STUDDED AFTER PARTY

W Hotel. Juliette Lewis, Bobby G, Noel Fielding, Jaime Winstone yadda yadda all spent megabucks in new megabucks hotel. Meanwhile Dave Grohl partied in his Brixton Academy dressing room where he kept giving *NME* Editor Krissi Murison "sweaty hugs".

GREATEST PARTNER

John Lydon's wife, Nora. Considering her husband and his mates drank the place dry, it came as some surprise that when offered a drink, she declared: "I've never had a drink in my life!" Later was seen with her fingers in her ears as the bands played. Properly brilliant lady.

WORST URINATION

One of The Drums. Not sure which, but we have on very good authority that one of them pissed in the corner of the green room backstage. No-one knows how long he pissed for, or who cleaned it up, or whose willy was the weapon, but we're going to find out, goddamit.

WORST PAYING OF ATTENTION

Matt Bellamy. The Muse man was caught completely unaware when the band won the Best British Band Award. At the time, he was deep, deep in conversation with Glastonbury bigwig Michael Eavis – apparently getting some farming tips, he told us later – and was seen mouthing the words "Is this us?! Have we won something?" to his bandmates.

MOST BALDING JUMPER

Carl Barât's. That gopping bright yellow jumper proved to be by some distance the most annoying piece of clothing of the evening – it kept moulting, with bits of fluff sticking to everyone he came into contact with. One victim: Bobby Gillespie, whose pristine suit was left looking rather shabby as a result.

BIGGEST SUPERMODEL SNUB

John Lydon, after being interrupted in full-interview-flow by a keen-to-say-hi Kate Moss, enquired as she walked off: "Who was that!?"

Thanks to...

Shockwaves, AMG, Boxfresh, Nigel Downs, Carling, Geoff Ellis & DF Concerts, Claire McGill & all at Domino's, Angelos Epithemiou, ID&C, Firebox, Duncan Heath and Helen Robinson, Hello Charlie, HMV, Dave Holmes, Rufus Jones, Liz Large, Jaegermeister, James Sandom, Sally-Anne McKeown, Bob Angus and Metropolis Music, NME Radio, Carl Donnelly, NME TV, O2 Academy Brixton, One Water, Alexa Chung & Nick Grimshaw, Jared Pepall, Plan B in Brixton, Paul & Alice @Reality, Pauline Carroll @ Foxy Events, Red Bull, Louise Kovacs, Remedy, Sailor Jerry, John Silva and all at SAM, Josh Rosen, Tim & Andy At Acclaim Food, Chris York and SJM, Louise Stevens, T4, Teenage Cancer Trust, Matt Vines, Russell L Warby, Wild Turkey, XL Video

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★★★★
Mojo

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★★★★
Uncut – Album of the Month

"Authoritatively potent, bitterly bleak and beautiful, this record is an unexpected but essential punch in the face."
★★★★★★★★
Clash Music

"'Let England Shake' is the most powerful work yet by any British artist about the wars in Iraq and Afghanistan."
★★★★★
The Financial Times

"Let England Shake should leave you entranced for months to come."
The Quietus

www.pjharvey.net

ISLAND

floridkeys.com

REVIEWS

ELBOW, REM, ULTERIOR

Edited by Emily Mackay

NOAH & THE WHALE

LAST NIGHT ON EARTH MERCURY

Leaving folk behind, Charlie and co have crafted an unironic and brilliantly optimistic path in the unlikely field of AOR

Question. in 2011, 10 years on from 'Is This It', with Iggy still selling insurance (not a diss. fair play to him) and even that berk out of Glasvegas having switched to white clothes, how in Lou Reed's name can *anyone* cling to accepted mediums of cool like the leather jacket, shades, trying to look like you've been doing nowt but smack/reading Kerouac/having sleazy sex for a year, and going on about The Stooges/Mary Chain/whoever? If *you* do, be assured: you are not a rebel in any way, shape or form. You are clutching at hyper-conservative, tired ideals and are a massive bellend that only one person on earth thinks is 'dark' (her name is Fearne Cotton). You are also advised to steer clear of Noah & The Whale's third album.

In stark contrast to astonishing 2009 Marling-break-up album 'The First Days Of Spring', 'Last Night On Earth' is (mostly) bright, breezy, upbeat, polished and radio-ready. Its main touchstone is Tom Petty's adult-rock masterpiece 'Full Moon Fever' (blatantly on 'Waiting For My Chance To Come', which owes much to 'Won't Back Down'). The aforementioned try-hards will call it 'bland'. It isn't. It has *way* more in common with the Velvets than any of the tired, 'feedback-drenched' pseudo-deviant bullshit they listen to. It's the Velvets circa 'Loaded'. Or Lou Reed circa 'Coney Island Baby'. If you can find a current band's opening line that's as Lou Reed – or as *great* – as 'LIFEGOESON"s "*Lisa likes brandy and the way it hits her lips/She's a rock'n'roll survivor with pendulum hips*", then you're lying.

That line is one of dozens of undeniably great couplets Charlie Fink has showed he can do soul-baring; here he is a master of drawing characters. The fleeing, full-of-hope boy on a bus in 'Tonight's The Kind Of Night' who, with "*his breath on the window*", "*draws a map of the road he goes down*"; the out-of-control teenage girl of 'Wild Thing' whose "*boredom stirs a rage inside her soul*" before "*a razor reaches out and takes control*"; the lover sneaking out in 'The Line', who "*fixes her make-up/Treading lightly across the floor/Hoping he won't wake up/As she makes her way to the door*". He has a rare knack of making them believable and, importantly, of making you see yourself in their shoes. On 'Just Me Before We Met' and 'Give It All Back', he reverts to writing about himself, with the latter containing another joyous opening line in the shape of, "*Oh, the world never seemed bigger/Than the summer of '98/living out in the suburbs/Planning my escape*". We've all been there now, ain't we?

This, of course, would mean nothing if the melodies and arrangements were not also great. But oh boy, they are. If anyone still bought singles, there would be at least six sure-fire megahits here. With a couple of exceptions ('Wild Thing', 'The Line'), it's laden with pretty synths, gospel singers, polished guitars and is life-affirming, euphoric and beautiful. On more than one occasion you get to a chorus, think it can't go any higher, and up it goes. And all that detail is coupled with direct, undeniable and uplifting hooklines: "*Tonight's the kind of night/Where everything could change*"; "*Your life is your life/Gotta live like it's your life*"; "*Day by day/Old joy comes back to me*"; "*It's better to live than to hide*".

In fact, that last one, from 'Just Me Before We Met', is the point. Noah & The Whale could easily – and credibly, given that they helped birth it – have cashed in on the Mumfords' wave of euphoria. But they haven't. They've made a sincere, unironic record about how great life can be if you want it to be. A cheesy sentiment? Feels more like an important one, and one that all these bands trying to be original or cool have forgotten about. ***Hamish MacBain***

8

TOM OXLEY

DOWNLOAD: 'Tonight's The Kind Of Night', 'Give It All Back', 'LIFEGOESON'

RHYTHMS OF THE NIGHT

We shed some light on the key influences of 'Last Night On Earth'

LOS ANGELES
Sunshine and late-'70s studio lavishness come courtesy of local producer Jason Lader.

TOM PETTY
'LIFEGOESON' is indebted to 'Don't Come Around Here No More'.

CHARLES BUKOWSKI
His quote that real writers "should be able to write any time, any moment" kickstarted Charlie's new character-based lyric writing.

THE 'OPEN ROAD'
Those long American ones you see in the movies. Not the M4.

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What our numbers add up to

0	1	2	3	4	5	6	7	8	9	10
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JESSIE J

WHO YOU ARE ISLAND

Her profile is soaring, but the newest Queen of Pop™ seems to be struggling to make her voice heard

'Do It Like A Dude' posited Jessie J as a rival to the international hard-hitters – a new Gaga, an equally fearless Rihanna. With over a million YouTube views, and selling over 30,000 copies, it was a brash, bolshy entrance. Follow-up single 'Price Tag' nabbed her a UK Number One. So, stomp, stomp she's arrived. Or has she?

Sure, she's The Sound Of 2011. But for which country? Nothing on 'Who You Are' links Jessie to being English – apart from her occasional spoken segments, and a fondness for the word 'mandem'. Even live track 'Big White Room', which showcases her undeniably potent voice, falls flat due to mid-song chattering. This is an album of singles for other artists. There's Rihanna Jessie ('Do It...'), Perry Jessie ('Abracadabra'), Pixie Jessie ('Mamma Knows Best'), Ellie Jessie (Big White Room). Given Jessie's songwriter past, an identity crisis was always a risk. But, let's take her new transatlanticism as a moot point, and move on.

Thematically, 'Who You Are' sticks to *Sesame Street* topics such as staying true to who you are and following your dream. Like a big singing version of that inspirational cat poster, Jessie veers between stage school confidence and motivational speaker. The reggae-tinged 'Stand Up' warns that "*If you don't reach for the moon then you can't follow the stars*", while 'Rainbow''s cutting social commentary begins "*He grew up in the city/Had a lot of money/Sponging off his daddy all the time*", before offering the staggering conclusion that "*What I'm saying is that we're all alive*".

Weirdest of all, though, is that no matter how much Jessie J sings about being herself, we don't really ever get a sense of who, or what, that is. Even on personal tracks like 'Nobody's Perfect', everything's a bit vague. "*When I'm nervous, I have this thing where I talk too much*", she warbles.

'Who's Laughing Now' offers a little insight, but it's via her grind and career rather than who Jessie actually *is*. Incidentally, it also has one of the best lines on the album: "*Oh Jessie I saw you on YouTube/I tagged us in photos from when we was at school*". It's cheeky, relevant, and fresh. It's everything Jessie's been pegged to be. Elsewhere, the Dr Luke-produced 'Abracadabra' sounds like 'Teenage Dream' covered by 'Million Dollar Bill'-era Whitney. It's brilliant. But unfortunately it's a flash that's shortly over. The release of 'Who You Are' was brought forward a month, in response to popular demand. If only Island had paused and allowed Jessie to answer the begged question of the album's title for herself. ***Ailbhe Malone***

5

DOWNLOAD: 'Abracadabra', 'Who's Laughing Now', 'Do It Like A Dude'

Stevie Knight - Press Agency Image

FACES TO NAMES...

What the reviewers are doing this week

AILBHE MALONE

"My best friend came to visit, so I've mainly been wrestling with an air mattress – but I've also memorised lyrics to Rye Rye's 'Party In The USA' remix."

ALEX DENNEY

"This has been a week in which I've been putting in the extra hours down the gym ahead of the Mayan apocalypse. Not really you bums, I've been LISTENING TO MUSIC."

SAM WOLFSON

"I spent most of this week trying to convince people that *Skins* is still great (it is), listening to Jessie Ware's 'Valentine' on repeat and attempting Gaga's Grammy dance (but my shoulder can't do that)."

ERLAND AND THE CARNIVAL

NIGHTINGALE

FULL TIME HOBBY

Only a year after their eerie, enchanting debut, Orcadian [from the Orkney Isles, southern heathens] Erland Cooper and his merry troupe (including former Verve guitarist Simon Tong) are back with an even richer and stranger bag of tricks, this time recorded in the bowels of a boat in the Thames. More magpies than nightingales across these 13 tracks, they stitch up a glorious grab-bag of modern psych; fans of The Superimposers, The Coral, Jim Noir or Gruff Rhys will find much to love down the footpaths forged between these points. Magpie-like too, Cooper has a love of repurposing weighty lines to frame his quirky nests, as on "*This night has opened my eyes*" on 'This Night''s cathedral-rave-folk-meets-Franz skiffle or "*Nobody knows the trouble I've seen*" on 'I'm Not Really Here', or indeed 'The Dream Of The Rood', based around the Old English visionary poem of the same name. Not for the birds. ***Emily Mackay***

7

DOWNLOAD: 'This Night'

KURT VILE

SMOKE RING FOR MY HALO

MATADOR

Kurt Vile is the kind of guy who lugs about his talent like an unwanted piece of luggage. The Philadelphian songwriter's second album for Matador is a thing of strange and reluctant beauty, leaning more heavily than before on his folk-tinged acoustic wanderings but suffused with the same vague dissatisfaction. On 'Puppet To The Man' he does street-tuff words to the wise like Lou Reed ("*This one goes out to all the ones who want the right to SURVIVE*"), but in the main this unspools like a lonesome ode to God's country in the manner of Wim Wenders' *Paris, Texas* – 'In My Time' comes on like the monochrome ghost of Big Star, while 'Society Is My Friend' is the sound of a true maverick unafraid of taking the untrodden path. The overall impression is of gloomy landscape paintings with a spooky, residual feeling that God might be hiding behind every cloud or passing tumbleweed – electrifying. ***Alex Denney***

8

DOWNLOAD: 'In My Time'

THE CHAPMAN FAMILY

BURN YOUR TOWN

PIAS

Buzz doesn't last long these days. Had Bowie started out a few years ago he'd have been written off by now. The Chapman Family were chosen, quite rightly too, for *NME*'s Radar Tour, their incendiary and chaotic live performances reducing all before them to quivering goo, but that was 2009. Acts with a career plan would look to capitalise on the exposure, knock together a record and ride the zeitgeist. Being the malcontents that they are, the Chapmans spent the best part of two years honing their debut while the fuss died down. 'Burn Your Town' arrives at a time of cuts and high youth unemployment; it's a record that mirrors the frustrations and discontentment of the disenfranchised. "*And they say your best isn't good enough*", cries out Kingsley Chapman on 'Anxiety', capturing the anguish of what it means to be young and unwanted. 'All Fall', too, sounds like a self-fulfilling prophecy that everything will end in tears. They're not so much fiddling while Rome burns as clattering bass and drums magnificently while they take a torch to Redcar. ***Jeremy Allen***

7

DOWNLOAD: 'Sound Of The Radio'

Release: StoreMags & FantaMag

ELBOW

BUILD A ROCKET BOYS! FICTION/POLYDOR

Touching, inventive and teeming with goodwill

Specificity in art is a sign of bravery. Anyone who obfuscates what they mean (either for lack of something to say or for fear of being taken to task) is not only a coward but probably not worthy of the tag 'artist' in the first place.

This is one of many small but important details that inform Elbow's fifth album and place them in a different league to other purveyors of 'emotional atmospheric rock'. For example, Coldplay's 'Viva La Vida' sounds impressive, but their songs might as well be about Chris Martin's guilt over naming his children after fruit for all the lyrical clues we are given. Elbow's first album since winning the Mercury Prize for 'The Seldom Seen Kid' in 2008 is at the other end of the scale, rooted in the sublimely specific and the gloriously mundane

Songwriter Guy Garvey cements his position as the laureate of the everyday. If you've ever been chucked, realised that you miss your parents, or thought that you don't see enough of your mates, then he has written a song that hits the heart of the matter with frightening resonance. He indulges his skill to deal with these universal themes with sheer generosity of spirit and freshness of perspective to a level that would see most become unacceptably whimsical or mawkish. It is true that on 'Lippy Kids', which sees him lamenting the shortness of childhood in a manner that threatens to become Hovis ad-esque, he sails close to the wind. But the counterpoint to this is the sublime 'Jesus Is A Rochdale Girl', which is a beautifully vivid recollection of moving in with someone for the first time.

The band remain a gently progressive and subtly innovative force thanks mainly to keyboard player Craig Potter's production of the album, from the immersive bass on 'Open Arms' to techno-mimicking 'The Birds'. Specifically speaking, Elbow have retained their crowns as everyman kings. ***John Doran*** **8**

DOWNLOAD: 'Jesus Is A Rochdale Girl', 'The Birds', 'With Love'

REM

COLLAPSE INTO NOW WARNERS

REM are becoming like Robert De Niro: yeah, they're still working but no-one *really* gives a shit about anything they've done since the mid-'90s. And while '08's 'Accelerate' suggested a band reinvigorated, it hasn't aged well at all; 'Collapse Into Now', sadly, looks set to fall into the same trap. Sure, 'Discoverer' has a crunch to it that can't be faked, but 'Alligator Aviator Autopilot Antimatter' is as much a pile of nonsensical bullshit as the title indicates and 'It Happened Today' and 'Mine Smell Like Honey' waft past blandly. Cruel as this sounds, REM's 15th album is simply new music for people who don't like new music. ***Rob Parker*** **4**

DOWNLOAD: 'Discoverer'

RIVAL SCHOOLS

PEDALS PHOTO FINISH/ATLANTIC

Almost 10 years on from their cult masterwork 'United By Fate', Rival Schools have finally returned from an inexplicably long hiatus to demonstrate why they're such luminaries for today's post-hardcore hordes. At the very least, 'Pedals' proves that frontman Walter Schreifels has retained his ear for a good tune; the likes of 'Eyes Wide Open' and the much gentler 'Racing To Red Lights' boast the sort of shimmering choruses that remind you why these New Yorkers once seemed destined to lead the hoodie-clad invasion of the mainstream. But you can't help but feel that 'Pedals' would be more of a big deal if it was still 2003. ***Hardeep Phull*** **6**

DOWNLOAD: 'Eyes Wide Open'

Key Notes

Best sleeve of the week

Matt Berry – 'Witchazel'
What says 'folk' better than a bearded fellow awkwardly holding a pheasant in the woodland beneath some ye olde script?

Worst sleeve of the week

The Chapman Family – 'Burn Your Town'
Only if this were a scratch'n'sniff cover would the stench of subway piss, inner city disaffection and wanks over your mam's *Take A Break* mag be more palpable.

Lyric of the week

Kurt Vile – 'Peeping Tomboy'
"She was a tomboy, and I admired her/Because I was a peeping tom".

Worst lyric of the week

The Chapman Family – 'A Certain Degree'
A double whammy, but really: *"All the time you thought you saw me cry/I told you 'something's in my eye'/I can't help myself/Sometimes I lie".*

ULTERIOR

WILD IN WILDLIFE SPEED

Lyrics of death, apocalypse, fast cars, urban deviance and fornication. Synthesizers, drum machines and pompous guitars that exude so much leather and sweat you could outfit an S&M army with them. Yep, Ulterior are not afraid to stomp their boots on territories other, lesser mortals fear to tread. The band filter the stadium gothicism of the Sisters Of Mercy via the intensity of 'XTRMNTR'-era Primal Scream. What makes Ulterior more than just a creaking tribute act, though, is the feeling of utter conviction that runs through the whole of this record, like a lubed fist in a... see, it's catching. Completely preposterous, sure, but brilliant for it. ***Luke Turner*** **7**

DOWNLOAD: 'Too In Love To Fuck'

BUFFALO TOM

SKINS SCRAWNY

After nearly a decade of inactivity, Boston grunge-pop trio Buffalo Tom swung back into action with an impossibly good comeback in the form of 2007's 'Three Easy Pieces'. Where that album delivered a fierce shot of good ol' fashioned rock'n'roll, though, this follow-up might reasonably be described as both 'sensitive' and 'mature' – generally the sort of behaviour to be actively discouraged. Happily, it makes a good go of bucking the trend here and there, with singer Bill Janovitz's full-throated delivery investing his words with the kind of gritty undercurrent of self-loathing and inner torment that makes 'Skins' jolt with bursts of fresh energy. ***Tom Edwards*** **6**

DOWNLOAD: 'Guilty Girls'

WILD PALMS

UNTIL SPRING ONE LITTLE INDIAN

Wild Palms share a producer with These New Puritans in Gareth Jones ('Beat Pyramid') and there are further comparisons to be made – both dip into bleak late-'70s industrial post-punk soundscapes and possess frontmen who appear to have transcended their appearance of council-estate street urchins to preach from higher plains. There any similarities end though, as 'Until Spring' blots out any potentially dissonant forces with a glittering opacity that smothers their minimal New Order-cum-Tears For Fears simpers. Only on 'Caretaker' and 'Not Wing Clippers' does their third eye briefly blink; for much of the rest of this debut, the outlook's grey. ***Simon Jay Catling*** **5**

DOWNLOAD: 'Caretaker'

RAEKWON

SHAOLIN VS WU-TANG ICEH20/EMI

So, you're a founding member of the legendary hip-hip combo Wu-Tang Clan. And your fans are extremely pissed because you went and done a track with that Justin Bieber. So you decide to kick it old school, and you get in your old pals Ghostface and Rick Ross and Busta and Method Man. And hey, Estelle's a fan, so why don't you put her on the track 'Chop Chop Ninja'? And, tell you what, we'll use samples from westerns – like the hammy 'Snake Pond'! There'd better be a track to please the manager, let's use the box-ticking 'Rock N Roll', complete with Auto-Tune and Pendulum-esque breakdown. And let's end the album chanting "*Wu-Tang*" to fade! That'll show 'em! ***Ailbhe Malone*** **2**

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ANDREW WHITTON

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33 REVOLUTIONS PER MINUTE

DORIAN LYNSKEY FABER

Forget Dylan strumming an acoustic, this new book dissects the way today's protest songs are all around us

BOOK OF THE WEEK

When students last year launced the biggest youth protests in a generation, it wasn't only the police who were caught off-guard. Baffled broadsheet hacks churned out nonsense about "the dubstep revolution" or Lethal Bizzle's 2004 hit 'Pow!' being the fresh anthem of the streets. Eventually they gave up, concluding perhaps that the revolution will be televised, just without a backing track.

In his 800-page tome on the history of the protest song, Dorian Lynskey suggests that they might have been looking in the wrong place. Of the 33 songs he focuses on, only a handful were anthems for placard-waving protesters. Most were born in nightclubs and bedrooms, from a few guys in a rough part of town or an entire country begging for change.

Lynskey's ability to link history, culture, politics and music makes the argument not just for the potency of protest but the need for music journalism. The stories he tells are as epoch-shaping as the songs themselves. Billie Holiday's broken relationship with 'Strange Fruit' provides a heart-wrenching perspective on the civil rights movement. His chapter on The Clash's 'White Riot' is as revealing a going-over of the players, motivations and meaning behind punk as you're likely to find. This isn't just a history of protest songs but of youth culture and its beautiful reaction to the violence of power.

At the end of the book Lynskey addresses the supposed apathy of modern music towards politics. He argues that 'Killing In The Name', once a "missile" of a tirade against the racist LAPD, was reduced to "a water pistol, squirting a TV talent show". He's right, but in Kanye, MIA, and OutKast, artists whose music you won't hear on Parliament Square but which speaks to the same struggle between the overbearing and the voiceless, there's hope that in 50 years someone could write a Volume II. *Sam Wolfson*

8

MATT BERRY

WITCHAZEL ACID JAZZ

Matt Berry is a funny man. Funny enough to have been involved with practically every great British comedy of the last decade (*Garth Marenghi's Darkplace, The Mighty Boosh, The IT Crowd*...), funny enough to make adverts for sweets hilarious, funny enough to think that wandering around life with a jaguar-head cane is a normal thing to do (we've seen it). 'Witchazel', however, is not a funny album. Seemingly the product of an intense period spent injecting acid while listening to Syd Barrett, it's a woozy dip into a Technicolor world where Matt skips, cane in hand, through a field of naked virgins and unicorn tears. Strange? Yes. Surprisingly brilliant? Yes. Funny? No. ***Lisa Wright***

7

DOWNLOAD: 'A Song For Rosie'

EXENE CERVENKA

THE EXCITEMENT OF MAYBE BLOODSHOT

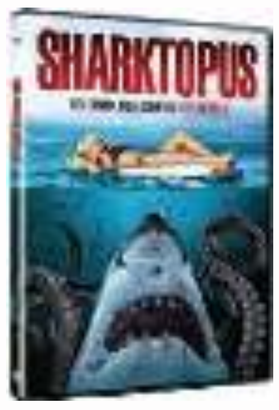
Not only an OG queen of the Los Angeles punk scene, forming the band X in 1977, Exene Cervenka is also capital-I Important to the genre. X were a necessary corrective for US punk's chowderhead macho faction, thanks in part to the twangy country element in their choppy tunes; logically enough, the 55-year-old Exene is in full-blown country mode here. 'The Excitement Of Maybe' froths with pedal steel and horn parts, equally at home with AM radio classicism and slow-building dustbowl gloom. Possibly not essential while Neko Case is still making records, but Neko's considerable debt to Exene deserves to be acknowledged. ***Noel Gardner***

6

DOWNLOAD: 'Dirty Snow'

THE RIDER

What we're reading, playing and watching...



DVD

Sharktopus

Astonishingly, this film never received the full release it deserved. Critics (ahem...) have called it the final point in an unholy triumvirate with *Snakes On A Plane* and *Mega Shark Versus Giant Octopus*.

Film

Don't Be Afraid Of The Dark

Guillermo del Toro gets his horror on again with this remake of a fusty old TV classic. Creepy children? Voices in walls? Small goblins set to give you nightmares? Classic del Toro...

Book

Nick Drake: The Pink Moon Files

A compendium of golden-oldie fanzines dedicated to the work of Nick Drake, featuring interviews with his family, original clippings and all sorts of nerdy para-fan-alia.

SINGLES

This week reviewed by **EDDIE ARGOS**

Art Brut

CLOUD CONTROL

THERE'S NOTHING IN THE WATER WE CAN'T FIGHT INFECTIOUS

The first lyric in this song is, "*Mother Ganja take me higher/You wake up you're on fire*". I nearly turned it off straight away thinking it was another Kula Shaker comeback attempt. I'm glad I persevered though, as despite all the hippy bullshit this is a nice song. To me it sounds somewhere between The Spinto Band and Animal Collective. I like the sentiment of the song's title – there's nothing in the water we can't fight – so maybe beneath my cynical exterior I'm a bit of a hippy too.

JAMES BLAKE

THE WILHELM SCREAM ATLAS/A&M

Now, I don't really have my finger on the pulse, but I think I've seen on the Twitter that James Blake is the hot new thing. Which seems remarkable to me as this sounds like Peter Gabriel in a submarine.

REM

UBERLIN WARNERS

I've never really understood REM fans. The ones I've met are either a bit older than me and still like REM in the mistaken belief that they are still hip in some way, or younger than me and have the mistaken belief that liking REM will make them seem more mature. You already know what this sounds like – a sort of combination of the last five REM songs you've heard. I hope it scratches whatever strange itch those REM fans have that I still don't understand.

PAPERCUTS

DO WHAT YOU WILL SUB POP

I had to keep putting this song back on, because each time it finished I'd forgotten what it sounded like. I like indie pop, but there isn't enough substance to this for me (sorry). It kind of starts off like Belle And Sebastian, but then steps into an '80s reverb tunnel. I think I'd like it more if I could hear what he was saying. I know it's fashionable to drench everything in reverb at the moment, but someone needs to tell the band that it's not a competition to see how much you can get away with, and then remind the singer to enunciate.

THE PRIMITIVES

RATTLE MY CAGE FORTUNA POP!

I'm a big fan of bubblegum pop: big stupid lyrics; Ramones-style guitars and the exact type of relentless drum-thumping they use in this song. I love it. I wish it would get more popular so I could hear more of it.

EMA

THE GREY SHIP SOUTERRAIN

Apparently this is called drone folk. I quite like it for about two minutes. Well, I like two minutes' *worth* of it at least. Seven minutes is far too long for this – they should just cut it down into the guitar and cello parts that I could listen to and enjoy, and all the breathy vocals-over-beats and acoustic parts that are left on the cutting-room floor could be played over the end scenes of an emotional episode of *Grey's Anatomy*.

NME This IS HISTORY

Still in Census year, a time when you become a part of history, and most importantly for us, musical history!

The Census happens every ten years and this week we look at the Census year 1981. Back then, the punk revolution was waning, and the shinier, more glamorous sounds and fashions of synth-pop and New Romanticism were in the ascendance. The Human League's seminal 'Dare' and Duran Duran's debut got the nation dancing, but The Specials' 'Ghost Town' documented the UK's dark political turmoil. The biggest news of 1981, however, was the tragic loss of one of music's greatest heroes...

REGGAE LEGEND BOB MARLEY *DIES*

After surviving a near fatal shooting in 1976, two days before his performance at the Smile Jamaica concert, with his profile continuing to rocket in America and Britain and his message of acceptance and understanding reverberating round the world, people had begun to believe Bob Marley was bulletproof. What they hadn't reckoned with was the aggressive skin cancer that had been eating away at his body since 1977, and which would finally kill him on May 11, 1981.

A year earlier, Marley and his band had embarked on their most successful tour to date, in support of new album 'Uprising'. The tour took them first to Europe, where they played to over a hundred thousand people in Milan, and then on to America, where the band would play two huge shows in Madison Square Garden. With the cancer taking its toll on his body, the shows proved too much, and the next day, while out jogging in Central Park, Marley collapsed and was rushed to hospital. This was the beginning of the end. Determined not to bow out on such a low, Marley and the band flew straight to Pittsburgh to play one final show at the Stanley Theater.

Walking onto the stage, Marley said to the crowd: "Greetings in the name of his imperial majesty... Jah Rastafari. They say experience teacheth wisdom, but there's a natural mystic blowing through the hills." The set that followed encapsulated everything that made Nesta Robert Marley one of the most iconic figures in music history. Powerful, emotional and evocative, his final words to the crowd implored them to, "*Get up, stand up/Stand up for your rights*". Today, just as they did then, those words resonate with profound meaning. Today, as then, so does Bob Marley's music.

CENSUS 1981 INFO

Facts from that year's Census

- *Population of England and Wales, aged 16-24:* ***6,773,953***
- *Number of married people aged 16-24:* ***1,334,602***
- *Number of stage managers, actors, entertainers & musicians aged 20-24 in Great Britain:* ***6,860***

WHAT IS THE CENSUS?

The Census happens every 10 years, and is basically a count of the population Everyone must fill in a questionnaire about their lives. Government and local authorities depend on this information to ensure you get the services you need in your local community, so there's enough housing, schools, healthcare and transport. Since 1801 it has provided a valuable historical snapshot of the nation. For more information go to: ***www.census.gov.uk***

TO LISTEN TO MUSIC, VIEW PICTURES AND WATCH VIDEO FOOTAGE FROM THE YEAR 1981 GO TO *NME.COM/CENSUS*

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Police grapple with protestors on the streets of Brixton – 1981 saw a series of riots across the UK, including an infamous clash in Toxteth, Liverpool

Sonic Youth's Kim Gordon and Thurston Moore onstage during the band's very early days

ALSO IN 1981

Sonic Youth play their first show at Noise Fest in New York City. The noise-rock pioneers will go on to release 16 studio albums (so far...) and influence countless alternative rock bands both in America and the UK.

Riots hit Brixton in south London, as police and protesters clash following the stabbing of a local youth. Dub poet Linton Kwesi Johnson documents the troubles on 'Five Nights Of Bleeding'.

Queen release their first 'best of', 'Greatest Hits' (above right), which will go on to become their biggest selling album, shifting over 25 million copies worldwide.

LIVE

YUCK, FRANKIE & THE HEARTSTRINGS, CARL BARAT

Edited by Emily Mackay

MUMFORD & SONS/ ANNA CALVI

DINGWALLS, LONDON TUESDAY, FEBRUARY 22

The communal love-in gives birth to – gasp! – new Mumfords tunes

Nights at Communion, the club collective started by Mumford's Ben Lovett, are always pretty impressive, but tonight the ante has definitely been upped. Scottish singer **Rachel Sermanni** gets the ball rolling with her wide-eyed acoustica, opening with the thunderous 'The Fog', which sails above her slightly more whimsical material.

Marcus Foster's supersonic soul stylings bring a dose of gravel-voiced sophistication and radio-friendly grit to Dingwalls, the immense 'Shadows Of The City' providing a fitting backdrop of drama for the arrival of **Anna Calvi**.

As demon-doll blonde ringlets drip over her shoulders, Anna cuts a vivid dash in the red satin stage-wear which is fast becoming iconic. Piling into the triumphant 'Blackout', oozing guitar pop gloss as well as chamber rock theatricality, her swift ascent to acclaim is justified in four minutes flat.

The gender-shifting brouhaha of 'I'll Be Your Man' and slinky 'Suzanne And I' smoulder with intensity, their titular Leonard Cohen nods all the more evident when the songs are played one after the other. Coaxing magnificent noise out of her guitar during an ornate 'Love Won't Be Leaving', she steers clear of fret-wanking yet leaves no-one in the packed room uncertain of her skills.

Mumford & Sons last played Dingwalls over two years ago, and to say that they're happy to return would be something of an understatement. "Without being too much of a sissy, this is quite a wonderfully emotional evening for us," beams Marcus Mumford. "We've had a weird couple of weeks but this is by far and away the highlight." They might have just won a Brit and jammed with Bob Dylan at the Grammys, but for these Londoners nothing beats belting out heroic slabs of exhilaration in a sweaty, low-ceilinged dive in the city they call home.

New track 'Below My Feet' is awash with religious imagery and stirring desire

Oldies such as 'The Cave' and 'Awake My Soul' are met with fittingly rapturous applause and keyboardist Ben enthusiastically whips his hair back and forth in a brassed-up 'Lover Of The Light', but it's the new material that's most interesting, giving our palates a possible taste of album number two. Marcus admits that most of the tracks aren't quite finished, yet there's obvious greatness in the rolling belter 'Below My Feet', which is awash with trademark religious imagery and stirring talk of flesh and desire. The plaintive reverie of 'Walk Slow' is equally weighty, with Marcus gruffly intoning lines such as: *"There's no drink or drug I've tried, to rid the curse of these lovers' eyes"*. Unfinished? It all sounds like a job well done to us, lads.

Leonie Cooper

ANDY WILLSHER

The Setlist

- Below My Feet
- Nothing Is Written
- Roll Away Your Stone
- Lover Of The Light
- Timshel
- Walk Slow
- Broken Crown
- Awake My Soul
- Hopeless Wanderer
- The Cave
- Angeline The Baker
- Sigh No More
- Whispers In The Dark
- Little Lion Man

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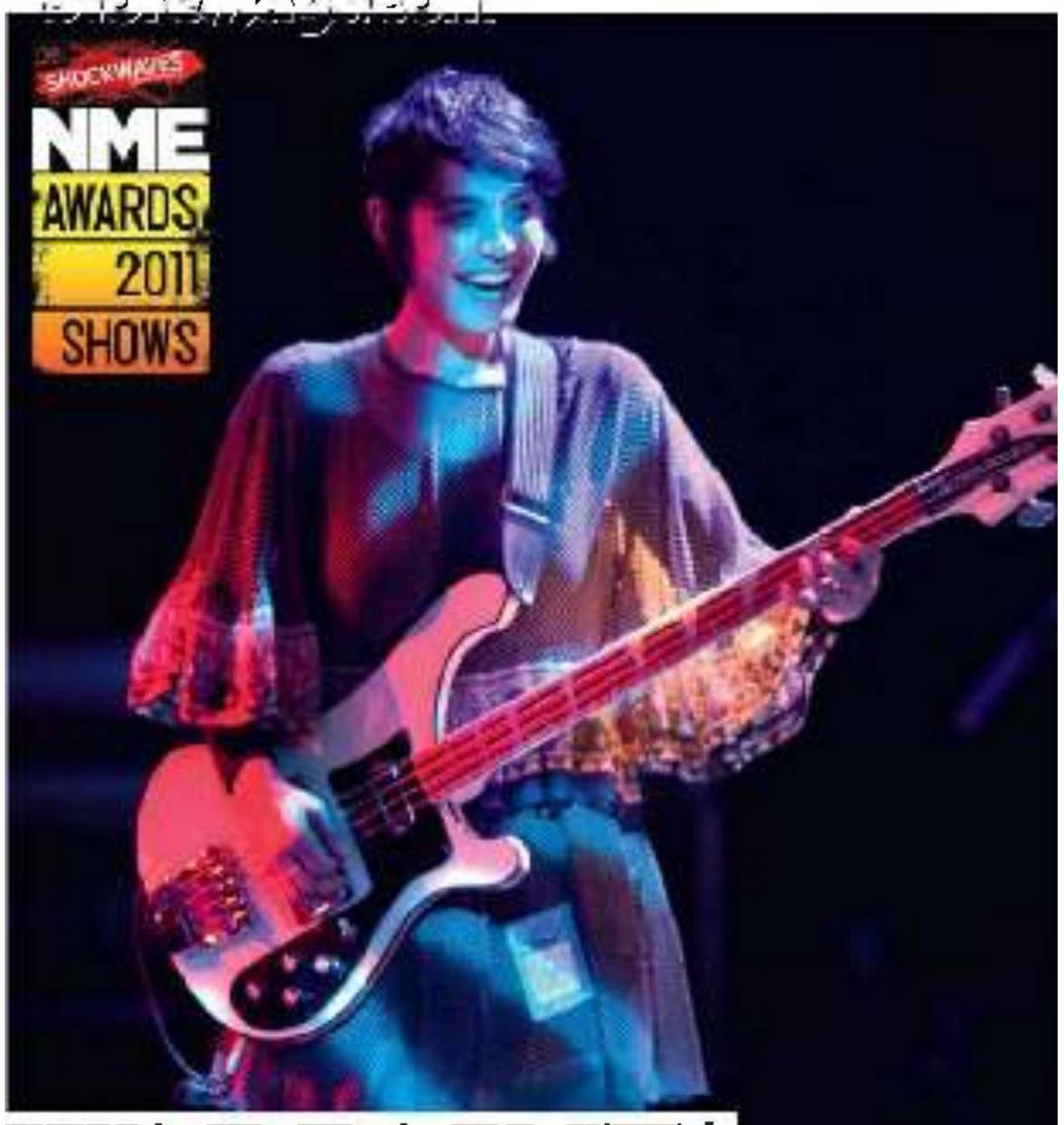

WARPAINT/ TWIN SHADOW/ THE NEAT

O2 SHEPHERD'S BUSH EMPIRE, LONDON
MONDAY, FEBRUARY 21

No need for frills when the drama and tension is as diverse and awe-inspiring as this...

There's too much angst-ridden aggression etched on the faces of The Neat for them to resemble bookworms, but the Hull boys were clearly swotting at the front of the class when Mark E Smith delivered his lecture on the fundamental 'three Rs' of post-punk: repetition, repetition and repetition. Never tedium, mind – it's all taut-as-wire riffs and drums that bounce off your skull like a steel toe-cap.

Tonight's history lesson doesn't end with them, though, for up next is Twin Shadow. Despite slouching onto the stage with a quiff that's been so stiffly starched it wouldn't look out of place in *The Jetsons*, George Lewis Jr is clearly a figure who spent many an afternoon poring over the dust-covered shelves of his local record emporium. Even in a booze-sodden room in west London, 'Castles In The Snow' remains a perfect piece of nostalgic dream-pop, and no matter how sticky the floor with the residue of nefarious substances, Lewis' sigh of "*you're my favourite daydream*" remains unblemished.

There are no twinkling reassurances present in Warpaint's set; this evening they seem even more wintry and desolate than they do on record. Never renowned for being the most garrulous bunch, they keep between-song patter to a minimum, aside from a few muttered introductions. The likes of 'Set Your Arms Down' and 'Undertow', meanwhile, feel almost unbearably brittle, like silky strands of gossamer that could snap under the slightest pressure.

There are lighter moments which peer from the gloom – in particular, Stella Mozgawa's brief dance behind her drum kit is less LA hipster and more dad-at-a-disco jigging. But it's not frivolity that made us fall in love with them; it's the way they grow stronger, rather than sag under their own great dramatic tension. And as Emily Kokal gives her "*word of honour to be faithful*" on the breathy, Cat Power-like 'Billie Holiday', it's not hard to remember why we took our own vows of devotion to Warpaint not so long ago. ***Ben Hewitt***

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PHOTOS: STUART LEECH, DAN DENNISON
QUIZ ANSWERS 1. SURFER BLOOD 2. WILD PALMS 3. DOES IT OFFEND YOU, YEAH? 4. MUNICH MUNICH 5. PENGUINS KILL POLAR BEARS 6. GOLDIE LOOKIN CHAIN

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BABEL, I LOVE YOU

We've translated six band names from the Gig Guide into Japanese and back again using an online homework cheating device. Hazard a guess at what they're supposed to be...

1. Blood Surfer
2. Wairudopamuzu
3. It Is, Yeah, I Offend You?
4. Munkumunku
5. Penguin Polar Bear Kill
6. Looking Gorudichen

Answers are down the side – but no peeking until you're done

FRANK TURNER
BORDERLINE, LONDON FRIDAY, FEBRUARY 18

With Black Flag-aping T-shirts, an army of followers more dedicated than the Spartan back four and a bellow designed to blow down palace gates, surely Frank Turner's February should better be spent in the main squares of Middle Eastern capitals, urging on the democratic deluge. Instead, mere months after selling out the O2 Academy Brixton, he's back to his roots, consolidating his crew.

As the Big Time beckons, Frank's clearly clinging to his common touch like Meg White to her last royalty cheque – during a soul-baring solo race through Million Dead's 'Smiling At Strangers On Trains' his backing band even manage to get to the bar to buy *NME* a sambuca. At this – inclusive, incredible – family sing-along of a gig, his targets include arrogant rock stars ('Try This At Home'), anyone claiming the demise of rock'n'roll ('I Still Believe') and his own frustrating failings, from loving the demon booze to hating his mate's ex-girlfriend.

When Turner gets the Borderline to sing, with righteous rhetoric, "*I won't sit down and I won't shut up*" in the final 'Photosynthesis', its pay-off is the self-mocking "*but most of all I will not grow up*". Gaddafi sleeps soundly; Clegg gets barely a bollock-kick. See, there's power and glory swamping Turner's music, but it's the glory of the struggle, the power of the defiant Nearly Man. ***Mark Beaumont***

MILES KANE
HOXTON SQUARE BAR & KITCHEN, LONDON
THURSDAY, FEBRUARY 17

Embarking on a solo career after six years peppered with non-starters, struggles and shared stardom, 24-year-old Miles Kane has something to prove – chiefly, his name and credentials. Not that he seems fazed. He strides out with rambunctious confidence and straight into foot-stomping opener 'Come Closer'. Accompanied by a four-piece band, Kane has reverted to his gritty garage rock days with tunes that kick with defiant fortitude: a cover of The Beatles' 'Hey Bulldog', deft key changes in 'My Fantasy' and the hook-infested 'Inhaler' enshrine the demure pop of his forthcoming debut album 'Colour Of The Trap'. It's a tried and tested format that he plays with, but he's willing to bend its structure with some seriously lysergic energy. ***Thomas A Ward***

ALEX WINSTON
NEW PLAYERS THEATRE, LONDON
MONDAY, FEBRUARY 21

A giddy Alex Winston barrels onstage and, unimpressed with the seated crowd, she leans over the side of the stage, and hollers, "You didn't come to see *The Phantom Of The Opera*, so we're not starting until you stand." So much for the fey Newsom-esque tone of her mini-album 'Sister Wife' – it seems Winston's in gobshite mode. And she's entitled to be: she only went and signed a deal today with Island Records!

From the charmingly chaotic 'Choice Notes' to the joyous 'Locomotive', she captivates the room. Full bodied and able, the "*oh oh oh*"s that pepper her tracks transform from whispers on the recorded versions into proper Joplin bellows. With a full band and three "sister wives" ('backing singers' to you and me), and wearing a flared jumpsuit and cowboy boots, the vibe is Woodstock 2011. Only without the patchouli oil. The set closes on a cover of The Faces' 'Ooh La La', Alex, the band and backing sisters grabbing a mandolin and some tambourines to feel it out, *Almost Famous*-style. Except there's nothing 'almost' about it. ***Ailbhe Malone***

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FRANKIE & THE HEARTSTRINGS/ THOSE DANCING DAYS/VERONICA FALLS

HEAVEN, LONDON MONDAY, FEBRUARY 21

Sweet, sentimental and skippy as a bush kangaroo, it's Christmas in indie paradise

Woolly berets are tugged from heads, patterned scarves are untied from necks, and fashionably frayed fingerless gloves are slipped from hands as the crowd tumble in from the freezing London rain to the warmth of Heaven – and are promptly greeted by the sight of numerous porn-tastic adverts. The home of London's GAY, there couldn't be a more unlikely venue for the ultra-chaste Veronica Falls, who combine school-girlish, Shangri-Las harmonies with vaguely doomy, bone-rattling bass. It's all quite lovely in a sugary, ramshackle kind of way

They're not so sweet any more, but it's still easy to love Those Dancing Days In Sweden's great tradition, they epitomise indie-pop at its doe-eyed zenith of enchantment. Everything fits together perfectly – Rebecka's guitar is satisfyingly tinny, toeing the line between being endearingly familiar without veering into '80s pastiche Lisa's Hammond organ lends the whole affair a wonderful wooziness, like going on the waltzer on the fair a few too many times, and Cissi's drumming is nuclear-powered, her arms a barely visible blur as she clatters along in a never-ending solo. It'd be easy for singer Linnea to find herself smothered under this twee-pop triple-threat, but she's golden-lunged enough to more than hold her own, her dulcet croons bobbing and shimmering above the frenzied instrumentation like a glittering buoy. The mad-eyed psycho-jitter of 'I Know Where You Live Pt 2' manages to move the near-static crowd into dancing but it's debut single 'Hitten' that's the highlight, finding Linnea warbling "*Do you really think I give a damn now that I can do whatever I want?*" with something akin to punk nonchalance – well, as punk as a very polite Swedish teenager in a pretty blue frock can be.

Frankie & The Heartstrings bound onstage brimming with enthusiasm "I HAVEN'T EATEN IN THREE DAYS!" hollers wiry frontman Frankie, before posturing wildly and jumping on a speaker, his auburn quiff wobbling dangerously. Yes, you can map out where the band have lifted their influences wholesale – The Futureheads' revving guitar lines, Bloc Party's impassioned urgency, Orange Juice's tense suaveness and Morrissey's jerky dancing – but it doesn't make them any less fun.

A crowd of bearded men, clad in plaid and clutching trumpets shuffle onstage (heralded by Frankie screaming "Let's get horny!" – d'oh) add a pleasing touch of Belle And Sebastian-esque homeliness to the near-anthemic 'Hunger', and there's a loveliness in the unfettered sentimentalism of an entire crowd braying along to lyrics like "*I'll be yours and you'll be mine*" like they were especially written just for them. As the indie kids filter out, past the naked flesh, pulling their mittens back on, their hands might be cold, but now their hearts are warm. ***Katherine Rodgers***

Big Mouth
What the punters thought

TERRY JOHN
"I thought it was great. Frankie's such an inspirational frontman, I love his moves. And These Dancing Days were adorable, so much energy."

YUCK/CULTS/ GUARDS

BUSH HALL, LONDON FRIDAY, FEBRUARY 18

No lame nostalgia fest, this is US revivalism at its potent best. Let's party like it's the 1990s

Tonight's line-up could only be more '90s USA if it lived in an apartment, had a Saturday job at Gap and spent its evening at open mic nights in coffee houses talking about its issues while its visiting cousin from Seattle tried to score smack. But that's great. The '90s in America must have been brilliant: there had only been one Gulf War, everyone was friends with Winona Ryder and music sounded like this.

And on the evidence of the love-in we see beneath the epic chandeliers of Bush Hall, the family unit was also stronger. Guards and Cults are ostensibly two different bands, but led respectively by brother and sister unit Richie and Madeline Follin, they double up on musicians for most of both sets. Nevertheless, the coast-to-coast distance between the siblings reveals telling differences. Being from California, Guards boast heartswelling hippy flavour to their college pop, gorgeous melodies unfurling from the fug, while Richie comes over like Evan Dando before he lost it. It's gorgeous in its way, meaning the only real criticism you can level is their appalling name. But this is the '90s and single-word band names are what the cool kids do.

Hailing from New York (at least in choice of college), Madeline and her squeeze Brian Oblivion deviate from the designated decade the most, sailing close to bloggy fashion with their '60s girl-group stylings on the intoxicating likes of 'Go Outside'. Nevertheless, Madeline is a witchy-woo frontperson worthy of vintage 4AD, and even time warps have the occasional glitch

It would fall to Yuck to be the latest band to strenuously deny being any kind of revivalists, if they were capable of doing anything strenuously at all. There would also be no point in them even trying to deny the obvious, well-blogged reference points here (Pavement, Teenage Fanclub, Sonic Youth); much better to flail around the stage like a stoned kid at a Pennsylvania indie disco and let the waves of euphoric fuzz do the talking. Truth is, it's what you do with the source materials that count, and for all their lo-fi reticence, Yuck have already proved themselves the most ready of all the Class Of 2011 to go the distance. There's complexity within songs like 'Shook Down' and the gorgeous 'Suicide Policeman' that goes deeper than their initial emotional punch Daniel Blumberg delivers every line with an artful shrug, and Mariko Doi pirouettes coquettishly like every great female bass player in the lineage. They also look far more like a real band than any of the macho revivalists that 2011 has thrown up Come next album, you suspect they will sound so different.

Afterwards, we retire to Winona's apartment to discuss our forthcoming short-film project, safe in the knowledge that in 17 years' time, rock will be in safe hands. ***Dan Martin***

VICTOR FRANKOWSKI, RICHARD JOHNSON

CARL BARAT/THE HEARTBREAKS/ FOREIGN OFFICE

100 CLUB, LONDON SUNDAY, FEBRUARY 20

Carl shows off some masterful qualities – but maybe it's time to ditch the Libs stuff

"Thank you, Shepherd's Bush!" yells the mop-headed singer from Scotland's vivacious The Heartbreaks as he prepares to wrap his whip-crack Costello larynx around 'I Didn't Think It Would Hurt To Think Of You' – the Orange Juice-on-prom-night cracker you'll forever think is Frankie & The Heartstrings' best song. First-on Foreign Office also impressively maintain the '80s revival status quo with a stab at the geek-funk aesthetic of Talking Heads and Devo, songs about agoraphobia and the look of Brains from *Thunderbirds*.

Carl Barât's new brand of theatrical pomp seems refreshingly at odds with the swell of the zeitgeist, even threatening to create its own counter-current. His knack of morphing the high art of urbane pop with post-chav references to the girls of Haringey ('Run With The Boys') and Angry Birds ('Je Regrette, Je Regrette') gives him a gritty glamour unheard since Scott Walker sang about being consumed by shit telly. And to see a man in a leather jacket not washed since The Albion Rooms self-consciously crooning Weimarian torch songs like 'Carve My Name' or coming on like an evil ringmaster through the haunted cabaret cranks of 'The Magus' ("*Men can be animals/Savages and cannibals!*") is either high comedy or unutterably charming, depending on which side of the Pete/Carl burglary trial courtroom you sat.

The esoteric solo material still sounds daring and debonair but, tonight, inevitably, it's the 'What A Waster's, 'Death On The Stairs's and 'Bang Bang, You're Dead's that electrify the room.

The quality of tune here is rarely short of masterful – 'So Long, My Lover' is a wonderfully wistful waltz, 'She's Something' a vital military rattle – but if anything is putting off the public it's Carl's lack of focus. One minute he's Dexy's, the next he's Nick Cave, the next Liza Minnelli on crack. On 'Death Fires Burn At Night' he even has a bosh at – we shit you not – heavy metal. So it's no wonder the confused crowd welcomes the reliable Libs material, particularly when 'Don't Look Back Into The Sun' concludes a cocked-up encore featuring three acoustic strumbles and a cheesy embarrassment called 'The Fall' that Carl co-wrote with TV jingle composer Neil Hannon. Yet, while he finds his solo feet, there's grace in Carl yet, and greatness. ***Mark Beaumont***

BIG MOUTH

What the punters thought

Sheryl, 22, Barking
What did you think of the gig?
"Pretty good. Carl's good solo but I'm upset that he still feels the need to fall back on Libertines songs. I bought his album out of faith and I was amazed at how different it was. I wish he'd just break away."

WHAT YOU DOING HERE?

Steve Davis hanging out and shooting some pool with Frankie & The Heartstrings after their NME Awards show. Also a bumper crop at Warpaint: Yannis Philippakis looking moody, Alex Hewett from Egyptian Hip Hop made it all the way from Manchester, while Will and Blaine from Mystery Jets got suitably refreshed.

An original member of Norwegian black metallers Mayhem drinking with Turbonegro in a hipster bar in Oslo during the By:Larm festival.

LES SAVY FAV/PULLED APART BY HORSES/YOUNG LEGIONNAIRE

HEAVEN, LONDON TUESDAY FEBRUARY 22

Your average band do not encourage two people dressed like tigers to stagedive during their first song or press a stranger's face into their sweaty pits. Tim Harrington does, and that's why Les Savy Fav shows will always be well attended: everyone likes a bit of transgression, and there's nothing more dangerously exciting than a fat bearded man making love to your neck.

First up are Young Legionnaire, who sound nothing like any of their members' previous bands (yourcodenameis: automatic bloc, or something) and instead a bit like a poppier Torche. The likes of 'Chapter, Verse' have a teethgrinding intensity that's aided no end by the pulverising volume of the PA, and after they finish everyone shakes their head and checks they're still alive. This is a good sign. Pulled Apart By Horses do their thing next – screaming, riffs, rock poses, more riffs – and if the majority of these songs sound comfortably familiar after three years of playing them, newie 'Venom' goes some way towards redressing the balance.

The fact the Fav can still surprise people after so long is what elevates them; amid their 'Root For Ruin'-heavy set there's a joyous glowstick fight during 'Sleepless In Silverlake', Harrington almost falls off the balcony, and he gulps and yelps his way through a propulsive 'The Sweat Descends' and 'Patty Lee'. It's childish entertainment for grown-ups, yeah, but isn't that the point? ***Rob Parker***

CARIBOU/FACTORY FLOOR/WALLS

O2 SHEPHERDS BUSH EMPIRE, LONDON
TUESDAY, FEBRUARY 22

DIY electronica duo Walls have so many bangers in their arsenal that their set tonight should be sponsored by the sausage manufacturers of the same name, while Factory Floor are sick in all the best senses. Their malignant pulsation is spreading through the UK and they unveil a sleek 'disco' number that puts the mental back into monumental.

Caribou fly out of the stalls with a version of 'Leave House' that sets all the dials back to zero. As always, augmented by a band of multi-instrumentalists, Canadian Dan Snaith is much better live than he is on record. (It's only really with 2010's 'Swim' that he's come close to capturing his psychedelic and kaleidoscopic vision on wax.) 'Bowls' sounds like Liquid Liquid's 'Optimo' soused in cough syrup and old track 'Melody Day' shows how far he's come, while also sounding like The Shins might after you'd been hit with a brick. But it's the new material that shows Snaith can do euphoria with the best of them. 'Jamelia' and 'Odessa' both have rib-rattling bass re-enforcement and 'Sun' goes supernova with flares of white noise, dazzling everyone into gratified submission. ***John Doran***

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MONA

RELENTLESS GARAGE, LONDON
MONDAY, FEBRUARY 21

The slicked-back slacker greasers that make up Mona might look like they're here to audition for the position of Amy Winehouse's next paramour, but the taut young T Birds onstage are also about to remind this Monday night crowd about the beauty of balls-out rock'n'roll. With frontman Nick Brown growling into his Sun Studio throwback microphone, 'Trouble On The Way' comes over like Chris Isaak – had Chris Isaak's muse been Lemmy and Motörhead's sledgehammer skills rather than a barely clothed supermodel frolicking saucily on a beach. 'Teenager' is even more hectic, its hot-wired hot-rod riff yelled out by the front half of the audience straight back in the direction of the Nashville quartet's sturdy quiffs. While the Mona aesthetic might smack slightly of contrivance – we're talking about the studied rip in Brown's boxfresh white tee that looks like it was made just before he went onstage with a pair of nail clippers – there's no denying the fact that the heavy heartland rock of 'Listen To Your Love' and sweaty stadium-sized swamp metal of 'Shoot The Moon' are more than a bit special. ***Leonie Cooper***

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Tue	12	Nottingham Rescue Rooms	0844 413 4444
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				FRI	18	MANCHESTER FAC 251	0161 832 1111
SAT	12	LEEDS FAVERSHAM	0113 245 5570	SAT	19	GLASGOW ARCHES	0141 564 1000
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WED	25	[illegible]	0845 389 5480
THU	26	[illegible]	020 8340 8371
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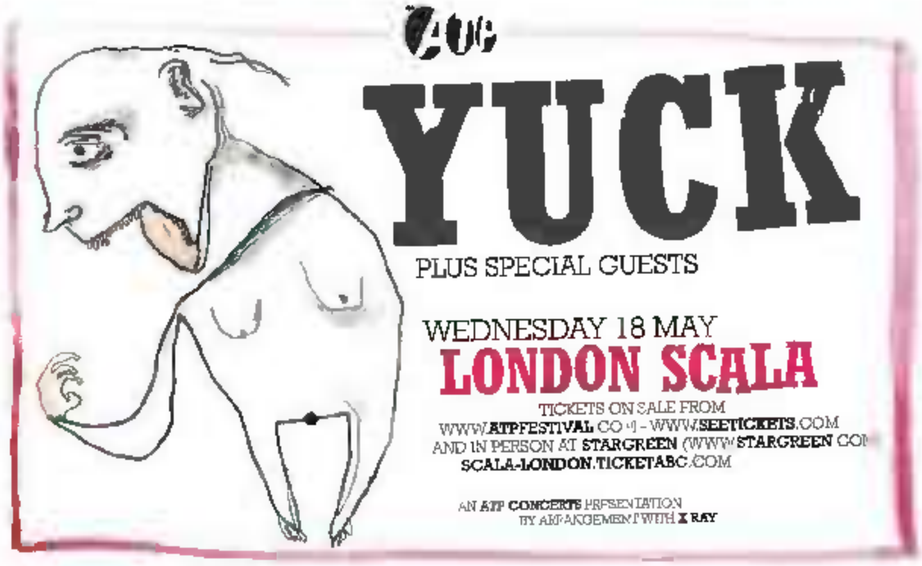

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BAND AID

No dilemma is too big or small for NME's Resident Cognitive Disputational Resolutionist (aka Agony Uncle) Pete Cashmore

CLOWN AND OUT

Our manager has started insisting on filming us on his little camcorder being 'zany' and arsing around before and after gigs. We think this is going to make us look like a bunch of bellends. What do you think?
Lacking In Humour, Guildford

The 'band showing that they have a wacky sense of humour' montage is a staple of some of the most notable bands in history, if you consider Hanson and The Bloodhound Gang to be such. Sadly, such footage will also, as you so eloquently put it, make you look like bellends. Simple solution: every time the camcorder comes out, start cooking up some heroin. Unfilmable, and fun for you too!

ORGAN OR NO ORGAN?

Our singer has taken to 'blowing on the old harp' during gigs (ie, playing the mouth organ) during gigs, but the rest of us think that this instrument belongs firmly in the age of Jagger and Dylan. Who is right?
He Blows, London

I have never been a fan of the harmonica – I associate it with Van Morrison, and following an unpleasant altercation with him at a Dublin hotel I am now under legal obligation never to use peanuts as a potential weapon of assault. Plus, if you are not a master of them, they sound like a goose being fed feet-first into a wood-chipper. Which is all very well if you're in Does It Offend You, Yeah? but not fun for the rest of us.

WE DON'T WANT NO ARM CANDY!

Our management is pressuring us into being seen in public with attractive female hangers-on, but we find this demeaning to the ladies. What should we do?
Feminist Principles, Liverpool

Right on, brother. Or sister. Who am I to make assumptions? Decorative womenfolk are etched into the very fabric of rock so perhaps you shouldn't feel bad about continuing this sorry tradition. Just remember, though: those backstage sandwiches and crisps are YOURS. If they want to hang out that badly, they should bring a packed lunch.

Fancy having your band problems solved once and for all? Just send your musical quandaries to *bandaid@nme.com*, and Uncle Pete will endeavour to assist.

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW

FIELD DAY

STARTS: London Victoria Park, Aug 6

DON'T MISS

Oh do please stop moaning about the queues for the bars and the bogs at the last few Field Days, you terrible crashing bores. It's not as if hydration and excretion are necessary functions on hot August days in dry London parks (err... – Doctor Ed). Anyway, be prepared to wet yourself with excitement at the line-up for this year's Field Day: most exciting of all is the news that Electrelane have reunited, allowing us to once again wallow in their gorgeously bittersweet krautpop. There are other old favourites in the form of Ariel Pink, Gruff Rhys, Mark Kozelek, The Horrors and Omar Souleyman, new noise from Factory Floor, Actress, Jamie Woon, Hype Williams and Trophy Wife, and a whole host more yet to be announced. If you're quick, you might still nab an early bird ticket. Really, you can't grumble at that.
NME.COM/festivals

THE OUTER CHURCH

STARTS: Brighton Komedia, Mar 10

Brighton's finest present live sets by Raime and Alexander Tucker plus OC DJs and uncanny visuals.
NME.COM/newmusic

WU LYF

STARTS: Norwich Arts Centre, Mar 15

Affectation stripped away, the Lucifer Youth Foundation finally have to hit the toilet circuit just like the rest of the indie plebs.
NME.COM/artists/wu-lyf

THE AIRBORNE TOXIC EVENT

STARTS: Nottingham Rescue Rooms, April 4

TATE head up a short tour followed by a five-night London residency.
NME.COM/artists/the-airborne-toxic-event

CAT'S EYES

STARTS: London Scala, April 27

Faris and Rachel move from the Vatican to some rather less illustrious venues...
NME.COM/artists/newmusic

LIVE AT LEEDS

STARTS: Leeds various venues, April 29

Anna Calvi, Pulled Apart By Horses, The Whip, Slow Club and The Chapman Family all play, with Glasvegas headlining a separate ticketed show.
NME.COM/festivals

QUEENS OF THE STONE AGE

STARTS: London Roundhouse, May 17

QOTSA play their self-titled debut in full following a spangly re-release earlier in the month.
NME.COM/artists/queens-of-the-stone-age

MANIC STREET PREACHERS

STARTS: Llandudno Cymru, May 18

The Manics limber up and get those ol' man joints functioning again before festival season kicks in.
NME.COM/artists/manic-street-preachers

DOT-TO-DOT

STARTS: Nottingham, Manchester, Bristol, May 28

The tri-city festival *always* clashes with exams. For those who have finished, catch Hurts, The Naked And Famous and more.
NME.COM/festivals

TUNE-YARDS

STARTS: London Scala, June 8

Merrill Garbus' second album, 'whokill', is one of the most mindblowing records you'll hear all year.
NME.COM/artists/tune-yards

TAME IMPALA

STARTS: London Roundhouse, June 22

They'll go from the Roundhouse to supporting Foo Fighters at Milton Keynes Bowl.
NME.COM/artists/tame-impala

BRIGHT EYES

STARTS: Birmingham HMV Institute, July 8

Gooey-eyed indie boy Conor Oberst and co follow their Albert Hall date with a short countrywide trek.
NME.COM/artists/bright-eyes

GREEN MAN

STARTS: Brecon Beacons, Aug 19

If there were ever a more perfect match of festival and headliner, we're yet to see it. Fleet Foxes prowl the Brecon Beacons.
NME.COM/festivals

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PICK of the WEEK

What to see this week? Let us help

BEADY EYE

STARTS: Glasgow Barrowland, March 3

NME PICK

The reckoning hour has arrived Liam can bluster and brag until he's Man City blue in the face about how Beady Eye are the second coming togged up in Lennon specs and bucketloads of massive tunes, but anyone can talk the talk – especially Liam, given that he wrote the now dog-eared script on rock'n'roll braggadocio. However, it's probably not hedging your bets to wager that although Beady Eye's is a familiar sound, they are still going to be putting all the young pretenders firmly in their places with their first live foray – no-one can copy what Liam and co have Only time will tell whether they make good on the slightly less-than-humble rods they've made for their own backs, but what's for sure is that these gigs will definitely separate the men from the boys...

NME.COM/artists/beady-eye

Everyone's Talking About **GLASVEGAS**

STARTS: London Heaven, March 3

Gah, they're teases. Dropping the first single in January, making us wait until April for the album, then just two UK dates before disappearing to Europe again until the end of the month. Still, from what we've heard, good things will come to those who wait...

NME.COM/artists/glasvegas

Don't Miss **TOPMAN CTRL STUDENT PARTIES**

STARTS: Glasgow O2 ABC2, March 2

Your parents tell you that nothing comes for free? Well, they lied. Over five nights in March, NME Radio's Owen Davies will play a set chosen entirely by listeners before Frankie & The Heartstrings and a litany of fine supports hit the stage. All you need to get in is a student card.

NMERADIO.COM for tickets

Radar Stars **DOG IS DEAD**

STARTS: Manchester Castle Hotel, March 3

Get past the fact that Dog Is Dead are not only egregiously young, but that they're soundtracking the *Skins* teens having more sex than you probably will in your entire life, and there are rich rewards in their parping jangle pop. Remember, jealousy won't make anyone want to shag you.

NME.COM/newmusic

WEDNESDAY

March 2

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Eux Autres Island Bar 0121 632 5296
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Fujiya & Miyagi/Mirrors Hare & Hounds 0121 444 2081
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Trophy Wife The Hope 01273 723 568
BRISTOL
Attack! Attack!/Max Raptor Fleece 0117 945 0996
Malcolm Holcombe St Bonaventure 0117 929 9008
Wakey! Wakey! Thekla 08713 100000
CAMBRIDGE
Elbow Junction 01223 511511
Phil Mead/Stephen Montague Kettles Yard 01223 503333
CARDIFF
Does It Offend You, Yeah?/Hounds/Tripwires The Globe 07738 983947
Fairport Convention St David's Hall 029 2087 8444
Vialka/Threatmantics Buffalo Bar 02920 310312
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GLASGOW
Admiral Fallow The Arches 0141 565 1000
A Plastic Rose/Tiny Little Robots Bar Bloc 0141 574 6066
The Black Spiders Cathouse 0141 248 6606
Flats/Aspen Tide/Rosewood King Tut's Wah Wah Hut 0141 221 5279
TOPMAN CTRL STUDENT PARTIES
Frankie & The Heartstrings/Copy Haho/NME Radio's Owen Davies O2 ABC2 0141 204 5151
Glasvegas Queen Margaret Union 0141 339 9784
Heebie Jeebies/Bwani Junction 13th Note Cafe 0141 553 1638
Lighthouse Family Royal Concert Hall 0141 353 8000
The New Breeds/Enochian Theory/Jurojin Classic Grand 0141 847 0820
Peter Frampton O2 ABC 0870 903 3444
LEEDS
The Naked And Famous/Wolf Gang Cockpit 0113 244 3446
LEICESTER
Detroit Social Club Soundhouse 07830 425555
Michael Butler/Adam Dunmore Musician 0116 251 0080
LIVERPOOL
Tell Tale Hearts Theatre Company Kazimier 0871 230 1094
Trailer Park Boys O2 Academy 2 0870 771 2000
LO
Athlete East Wintergarden 0207 418 2725
Brightlight City Rhythm Factory 020 7247 9386
Chips For The Poor/Baaneex/Dick Van Timbirtwistle Windmill 020 8671 0700
Claudia Brucken/Andy Bell/Glenn Gregory & Martin Ware Scala 020 7833 2022
Cousti O2 Academy 2 Islington 0870 771 2000
Dead Rock West Garage (Upstairs) 0871 230 1094
Ellen & The Escapades The Lexington 020 7837 5387
Example O2 Shepherds Bush Empire 0870 771 2000
Flood Of Red Barfly 0870 907 0999
Heroes Before The Fall/She Got Sick Dublin Castle 020 7485 1773
Illuminatus The Bowery 020 7580 3057
James Vincent McMorrow ICA 020 7930 3647
Jenny Lindfors Slaughtered Lamb 020 8682 4080
Montage Populaire/Napoleon In Rags/Francis Neve Bull & Gate 020 7485 5358
Mulatu Astatke Southbank Centre 0844 875 0073
Oldwick/Marcel Legane Old Queens Head 020 7354 9993
The Paris Mob/Human Face/YoYo Eskimo Good Ship 020 7372 2544
Peggy Sue/Hjatalin/Ben Howard Garage 020 7607 1818
Ray Edwards/Phil James Hope & Anchor 020 7354 1312
Stevy Mahy Favela Chic 020 7613 4228
Vessels/Stuart Warwick Borderline 020 7734 5547
MANC
Fu Manchu Academy 2 0161 832 1111
Plan B/Liam Bailey O2 Apollo 0870 401 8000
Seerauber Jenny/Tom Edney Ruby Lounge 0161 834 1392
Standard Fare Night And Day Cafe 0161 236 1822
Surfer Blood Academy 3 0161 832 1111
NEWCASTLE
Alabama 3 Riverside 0191 261 4386
Ben Ottewell Cluny 2 0191 230 4474
Les Savy Fav/Young Legionnaire Cluny 0191 230 4474
Maybeshewill O2 Academy 2 0870 771 2000
NORWICH
Reel Big Fish/Suburban Legends/New Riot Waterfront 01603 632717
NOTTINGHAM
Beardyman Rescue Rooms 0115 958 8484
Sound Of Guns Bodega Social Club 08713 100000
SHEFFIELD
Led Bib Harley 0114 275 2288
Mary Wilson/The Chi-Lites City Hall 0114 278 9789
SOUTHAMPTON
Dananananaykroyd Joiners 023 8022 5612
WOLVERHAMPTON
Virgil & The Accelerators/Erja Lyytinen Robin 2 01902 497860
YORK
Die So Fluid/Killing For Company/Bad Pollyanna Stereo 01904 612237
Wild Palms Fibbers 01904 651 250

Plan B, O2 Apollo, Manchester

GUY EPPEL, SUZIE BLAKE, DANNY NORTH, RICHARD JOHNSON, DAN DENNISON, DEAN CHALKLEY, TIMOTHY COCHRANE

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THURSDAY
March 3

Robyn, Roundhouse, London

ABERDEEN
Steve Harley Lemon Tree 01224 642230
BATH
Dananananaykroyd/Flashguns/Kid Adrift Moles 01225 404445
BELFAST
Ryan Sheridan McHughs 028 9050 9999
BIRMINGHAM
Beardyman HMV Institute 0844 248 5037
KT Tunstall O2 Academy 0870 771 2000
Seerauber Jenny Hare & Hounds 0121 444 2081
Surfer Blood/Young Prisms/No Joy HMV Institute (The Temple) 0844 248 5037
BRIGHTON
Forgive Me Father For I Have Sinned Sidewinder 01273 679 927
Penguins Kill Polar Bears Green Door Store 07894 267 053
Vessels/Stuart Warwick Jam 0871 230 1094
BRISTOL
Devil's Brigade/Graveyard Johnnys/Cowboy & The Corpse Croft 0117 987 4144
Hunted/Memoirs Of A Magician/Future Pilots Fleece 0117 945 0996
James Vincent McMorrow Thekla 08713 100000
Triggerfish/Scout Killers/In Colour Louisiana 0117 926 5978
CAMBRIDGE
Eux Autres Corner House 01223 352047
CARDIFF
Amy Can Flyy Clwb Ifor Bach 029 2023 2199
Larry Miller The Globe 07738 983947
Signature Buffalo Bar 02920 310312
EDINBURGH
The Boxer Rebellion/We Are Augustines Cabaret Voltaire 0131 220 6176
Matt Norris & The Moon/Kitty The Lion/Ajimal Sneaky Pete's 0131 225 1757
EXETER
Kill It Kid Cavern Club 01392 495370
GLASGOW
Alabama 3 Oran Mor 0141 552 9224
Beady Eye/Miles Kane Barrowland 0141 552 4601
Cut Copy The Arches 0141 565 1000
Exlovers/The Imagineers King Tut's Wah Wah Hut 0141 221 5279
Fu Manchu Cathouse 0141 248 6606
This Silent Forest/Donald MacDonald/The Islands Stereo 0141 576 5018
To Sofia/Rex Mundi Bar Bloc 0141 574 6066
LEEDS
The Correspondents /Mr B The Gentleman Rhymer/Mooqee HiFi Club 0113 242 7353
Jamie Woon/Ghostpoet Cockpit Room 2 0113 244 3446
Lauren Zettler Royal Park Cellars 0113 274 1758
La Shark The Well 0113 2440474
Mark Morriss/The Ran-Tan Waltz Cockpit 0113 244 3446
That Fucking Tank George 0113 245 3232
The Whale New Roscoe 0113 246 0778
LIVERPOOL
Fallen Agenda Masque 0151 707 6171
LONDON
Brian Viglione/Skip Shirey/Elyas Khan Underworld 020 7482 1932
The Cuban Brothers Hoxton Pony 0871 9624530
Darwin Deez/Totally Enormous Extinct Dinosaurs/Ram's Pocket Radio KOKO 020 7388 3222
Example O2 Shepherds Bush Empire 0870 771 2000
Fever Fever/The Ethical Debating Society Windmill 020 8671 0700
Glasvegas Heaven 020 7930 2020
Grum/Joey Remote The Bowery 020 7580 3057
Heavy Metal Kids 100 Club 020 7636 0933
James Owen Fender Monarch 0871 230 1094
Kate Bones Old Blue Last 020 7613 2478
Litfiba HMV Forum 020 7344 0044
Matthew & The Atlas/Friska Viljor/Ed Sheeran Garage 020 7607 1818
Maybeshewill Barfly 0870 907 0999
Motorcycle Display Team New Cross Inn 020 8692 1866
The Pains Of Being Pure At Heart/Spectrals/The History Of Apple Pie Kings College 020 7834 4740
Paul Thomas Saunders Lock Tavern 020 7485 0909
Robyn Roundhouse 020 7482 7318
Sandbox Whitechapel Art Gallery 020 7522 7888
The Savage Nomads/The Fallows Hope & Anchor 020 7354 1312
Tansy Davies Cargo 0207 749 7840
Tara London Monto Water Rats 020 7837 4412
Toodar/Tigers That Talked/Channel Cairo Bull & Gate 020 7485 5358
Trophy Wife The Wheelbarrow
Two Spot Gobi Borderline 020 7734 5547
Visions Of Trees MacBeth 020 7739 5095
MANCHESTER
Achren/Beholder Grand Central 0871 230 1094
Ben Montague/Anna Leddra Chapman Academy 3 0161 832 1111
Flats Ruby Lounge 0161 834 1392
Fujiya & Miyagi/Mirrors Islington Mill 0871 230 1094
Islington Boys Club Tro Northern Quarter 0161 833 3197
Japanese Voyeurs/Dinosaur Pile-Up/The Xcerts Sound Control 0161 236 0340
Peter Frampton Academy 2 0161 832 1111
P*Starr Band On The Wall 0161 832 6625
The Queers Night And Day Café 0161 236 1822
The Streets/Brother Academy 0161 832 1111
Touchstone Moho Live 0161 834 8180
NEWCASTLE
Mausi Cluny 2 0191 230 4474
Mystery Juice Cumberland Arms 0191 265 6151
UFO Club Head Of Steam 0191 232 4379
NOTTINGHAM
All Time Low/Yellowcard Rock City 08713 100000
Benjamin Francis Leftwich Bodega Social Club 08713 100000
Flood Of Red Rock City, Basement 0115 941 2544
OLDHAM
Dog Is Dead The Castle 0161 345 6623
OXFORD
Reel Big Fish/Suburban Legends/New Riot O2 Academy 0870 771 2000
POOLE
Kata/Hannah Robinson Mr Kyps 01202 748945
SHEFFIELD
TOPMAN CTRL STUDENT PARTIES
Frankie & The Heartstrings/Let's Buy Happiness/NME Radio's Owen Davies Plug 0114 241 3040
SOUTHAMPTON
Devin Townsend University 023 8059 5000
Glamour Of The Kill Joiners 023 8022 5612
WOLVERHAMPTON
Plan B/Liam Bailey Civic Hall 01902 552121
YORK
Ben Ottewell The Duchess 01904 641 413
The Black Spiders Fibbers 01904 651 250
John Kirkpatrick Black Swan Inn 01904 686 911
Standard Fare Basement 01904 612 940

FRIDAY
March 4

BELFAST
The Naked And Famous Stiff Kitten 028 90238700
BIRKENHEAD
Achren/Beholder Revolver 07871626557
BIRMINGHAM
All Time Low/Yellowcard O2 Academy 0870 771 2000
Coretti/Venkman/Lieutenants Actress & Bishop 0121 236 7426
Fu Manchu O2 Academy 2 0870 771 2000
Waier/Tom Peel HMV Institute 0844 248 5037
BOURNEMOUTH
Does It Offend You, Yeah? Champions 01202 757 000
KT Tunstall O2 Academy 01202 399922
BRIGHTON
Detroit Social Club/The Vaudeville Class Jam 0871 230 1094
Former Ghosts/Fear Of Men Green Door Store 07894 267 053
The Greasy Strings Cobblers Thumb 01273 605 636
The Lucky Strikes Prince Albert 01273 730499
Ramadanman/Ben UFO/Pangaea Life 01273 770505
The Streets/Brother Dome 01273 709709
BRISTOL
Angel Up Front Full Moon 0117 924 5170
Anna Calvi The Cooler 0117 945 0999
Darwin Deez Anson Rooms 0117 954 5810
Death Vessel/Rozi Plain Cube Cinema 0117 907 4190
Devin Townsend Fleece 0117 945 0996
The Emperials Thunderbolt 07791 319 614
The Haiku Colston Hall 0117 922 3683
Hjaltalin/Seerauber Jenny Start The Bus 0117 930 4370
Howlin' Lord/The Bad Joke That Ended Well Mother's Ruin 0117 925 6969
Parrington Jackson Louisiana 0117 926 5978
Robyn O2 Academy 0870 771 2000
Touchstone/Ujorin/Enochian Theory The Tunnels 0117 929 9008
Til/Bravo Brave Bsts/Ashes To Ashes Croft 0117 987 4144
CAMBRIDGE
Reel Big Fish/Suburban Legends/New Riot Junction 01223 511511
Vessels Haymakers 01223 367417
CARDIFF
Benjamin Francis Leftwich Buffalo Bar 02920 310312
Bionic & Premonition Millennium Music Hall 029 2040 2000
Kill It Kid Clwb Ifor Bach 029 2023 2199
Labrinth Oceana 0845 296 8588
EDINBURGH
Spark/The Good Natured Central Library 0131 242 8000
EXETER
The Beacons Timepiece 01392 425309
GLASGOW
Anti Nowhere League Ivory Blacks 0141 221 7871
Beady Eye/Miles Kane Barrowland 0141 552 4601
Cousti O2 ABC2 0141 204 5151
Goonies Never Say Die/No Comet Bar Bloc 0141 574 6066
Quarrlers Garage 0141 332 1120
Strange October/Rare Breed/Waiting On Jack O2 Academy 2 0870 771 2000
Wild Palms King Tut's Wah Wah Hut 0141 221 5279
Wolfgang Gartner The Arches 0141 565 1000

CLUB NME
LONDON
THE AGITATOR
BONES
KOKO
0844 847 2258

LEEDS
Bazooka Joe & The Bastards Milo 0113 245 7101
DJ Scotch Egg/Runners/Mugstar Nation Of Shopkeepers 0113 243 1831
Flats Cockpit Room 2 0113 244 3446
Fujiya & Miyagi/Mirrors Brudenell Social Club 0113 243 5866
LEICESTER
Alexander Fog De Montfort Hall 0116 233 3111
Jazz Morley The Donkey 0116 270 5042
LIVERPOOL
Levellers/The Wonder Stuff O2 Academy 0870 771 2000
Protect Pretend Masque 0151 707 6171
LONDON
After After Hours/Blood Moon Sirens Cargo 0207 749 7840
A Quiet Life Hoxton Pony 0871 9624530
Crane River Cajuns Cecil Sharp House 020 7485 2206
Demented Are Go Boston Music Room 020 7272 8153
Glamour Of The Kill/Shadows Chasing Ghosts/Envy Assured Underworld 020 7482 1932
Houston Borderline 020 7734 5547
The Mariner's Children/Lulu & The Lampshades Luminaire 020 7372 7123
Outshine Family/Clang Sayne Café Oto 0871 230 1094
Supergene/The Stanley Blacks/Troops Of Mafeking Dublin Castle 020 7485 1773
Tallulah Rendall Tabernacle 020 7243 4343
Trailer Park Boys HMV Forum 020 7344 0044
MANCHESTER
Dresden/The Cold One Hundred/Super 8 Cynics Moho Live 0161 834 8180
DRUGS Roadhouse 0161 228 1789
Jon Windle Ruby Lounge 0161 834 1392
La Shark/A Human Night And Day Café 0161 236 1822
The Membranes Gullivers 0161 832 5899
The Oscillation Islington Mill 0871 230 1094
Peter Katz Band On The Wall 0161 832 6625
The Wombats Academy 0161 832 1111
NEWCASTLE
Bearsuit Head Of Steam 0191 232 4379
Johnny Baboon Band Cluny 2 0191 230 4474
Megson Cluny 0191 230 4474
Minnie & The Victors Mr Lynch 0191 281 3010
Modal Nodes Bridge Hotel 0191 232 6400
Mugshot Star Inn 0191 222 3111
O'Hoofey & Tidow Cumberland Arms 0191 265 6151
The Stranglers O2 Academy 0870 771 2000
Vintage Revolution/Team A v Team B Dog & Parrot 0191 261 6998
NORWICH
Ragnarok/De Profundis Brickmakers 01603 441118
NOTTINGHAM
Aidan John Moffat/Malcolm Middleton Rescue Rooms 0115 958 8484
Ben Ottewell/Jake Morley Bodega Social Club 08713 100000
OLDHAM
Fiction The Castle 0161 345 6623
OXFORD
Example O2 Academy 0870 771 2000
SALFORD
Colorama Sacred Trinity Church 0161 834 2041
SHEFFIELD
Dananananaykroyd Harley 0114 275 2288
Dead Sons DQ Bar 0114 221 1668
Devil's Brigade O2 Academy 2 0870 771 2000
SOUTHAMPTON
Broken Links Hamptons Bar 07919 253 508
The Morning Parade Joiners 023 8022 5612
Terrorvision Brook 023 8055 5366
YORK
Dinosaur Pile-Up/Japanese Voyeurs/The Xcerts The Duchess 01904 641 413
Flood Of Red Fibbers 01904 651 250

Darwin Deez, Anson Rooms, Bristol

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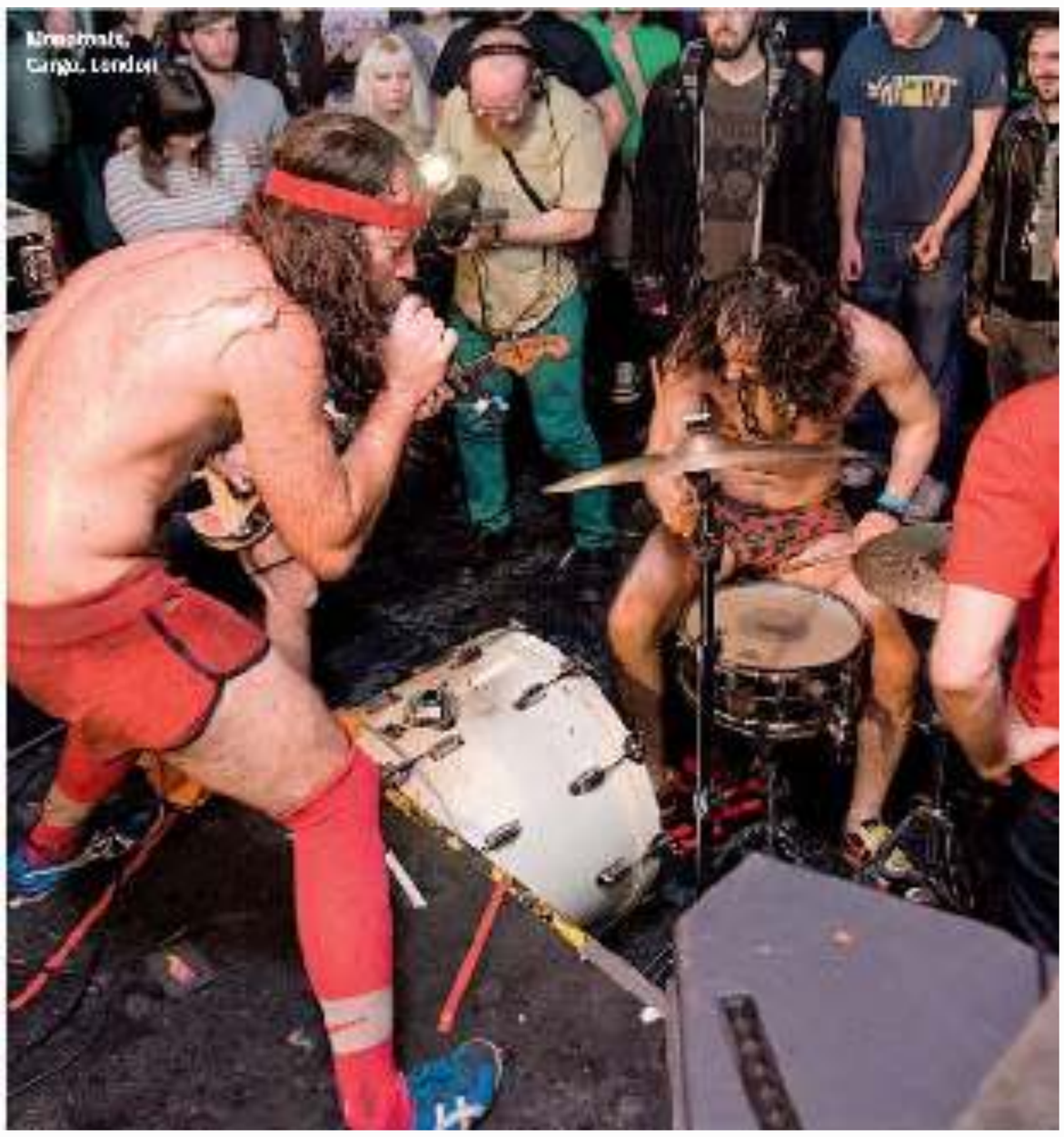
SATURDAY
March 5

ABERDEEN
Alabama 3 Lemon Tree 01224 642230
Riva Starr/Adam Ackers Snafu 01224 596 111
Your Demise/While She Sleeps/Last Witness The Tunnels 01224 211121
BELFAST
Annie Mac/Little Comets Stiff Kitten 028 90238700
BIRMINGHAM
After After Hours/Blood Moon Sirens Hare & Hounds 0121 444 2081
Fairport Convention Town Hall 0121 605 6666
Middleman Flapper 0121 236 2421
Mr Shankly/Damnbusters/Lobster Wagon & Horses 0121 772 1403
Paradise Valley/Hoodoo Fifties/Butterfly Stone Actress & Bishop 0121 236 7426
51 Breaks HMV Institute 0844 248 5037
BOURNEMOUTH
Beardyman Old Fire Station 01202 503888
BRIGHTON
Darwin Deez Concorde 2 01273 673311
Hour Hands/A Plastic Rose The Hope 01273 723 568
KT Tunstall Dome 01273 709709
Ned Star Cobblers Thumb 01273 605 636
Seerauber Jenny/The Funeral Suits Jam 0871 230 1094
BRISTOL
Aidan John Moffat The Cooler 0117 945 0999
Bearsuit The Tunnels 0117 929 9008
Benjamin Francis Leftwich Louisiana 0117 926 5978
Fiction/The Heartbreaks Start The Bus 0117 930 4370
Fujiya & Miyagi/Mirrors Fleece 0117 945 0996
The Mods The Tunnels 0117 929 9008
Pressplay Cube Cinema 0117 907 4190
Psycho-Delia Smith Anchor 01275 372253
Switch Fire Engine 07521 974070
Termites/An Axe/Secret Shine Croft 0117 987 4144

The Wild Gulloots/Phanton Quartet/Know Buses Thekla 08713 100000
CAMBRIDGE
Levellers/The Wonder Stuff Corn Exchange 01223 357851
CARDIFF
Chase & Status/Nero/Ms Dynamite University 029 2023 0130
Hjaltalin/Among Brothers Buffalo Bar 02920 310312
EDINBURGH
Anti Nowhere League Citrus Club 0131 622 7086
Ben Ottewell/The Robot Heart/Buddy Cabaret Voltaire 0131 220 6176
Withered Hand/Zoey Van Goey/O'Messy Life Voodoo Rooms 0131 556 7060
FALMOUTH
The Enid Princess Pavilion 01326 211222
GLASGOW
The Decemberists Barrowland 0141 552 4601
Jack Bruce The Arches 0141 565 1000
Jazz Morley Winchester Club 0141 552 3586
Led Bib Captain's Rest 0141 331 2722
Parlso/Hush Bar Bloc 0141 574 6066
The Stranglers/Wilko Johnson O2 Academy 0870 771 2000
Surfer Blood/Young Prisms/No Joy King Tut's Wah Wah Hut 0141 221 5279
HOVE
Bitter Ruin Brunswick 01273 735254
LEEDS
Admiral Fallow Nation Of Shopkeepers 0113 203 1831
DRUGS Cockpit Room 2 0113 244 3446
I Drew First Blood/Swimming With Sharks/Plague Of Angels Cockpit Room 3 0113 2441573
Vessels/Three Trapped Tigers/Kong Brudenell Social Club 0113 243 5866
LIVERPOOL
Amsterdam O2 Academy 2 0870 771 2000
Dananananaykroyd Shipping Forecast 0871 230 1094
LONDON
An Experiment On A Bird In The Air Pump /Teeth Of The Sea Artch
Chinese Elvis Old Nun's Head 020 7639 4007
Christian Marclay/Phil Minton Cafe Oto 0871 230 1094
Daniela Brooker Borderline 020 7734 5547
Danny Giles Band/The Dave Jackson Band Half Moon 020 7274 2733
Dezerter Underworld 020 7482 1932
DEVIL/Age Of Taurus Old Blue Last 020 7613 2478
Effort/Yngve & The Innocent/The Madrigals Dogstar 020 7733 7515
Fu Manchu O2 Academy Islington 0870 771 2000
Goldmaster Allstars/Jakal/The Coolers Hope & Anchor 020 7354 1312
History Of The Trade Purple Turtle 020 7383 4976
Iron Fist Of The Sun Garage 020 7607 1818
Italians Do It Better/Glass Candy Plan B 08701 165421
Little Shadows/Little Boy Lost Garage (Upstairs) 0871 230 1094
Louis Eliot & The Embers/Ruarri Joseph/The Princes In The Tower ICA 020 7930 3647
Mitchell Museum Bull & Gate 020 7485 5358
Peter Frampton O2 Shepherds Bush Empire 0870 771 2000
The Racketeers/The Supernovas Dublin Castle 020 7485 1773
Radio Tehran/Raam Cargo 0207 749 7840
The Streets/Brother O2 Academy Brixton 0870 771 2000
The Thirst/Random Pulse Jamm 020 7274 5537
Touchstone/Enochian Theory O2 Academy 2 Islington 0870 771 2000
Trailer Park Boys HMV Forum 020 7344 0044
Warm Brains/Thoap/The First Loves Victoria 020 7607 1952
Zounds/Cold Pumas/The Sticks Luminaire 020 7372 7123
MANCHESTER
Cut Copy Academy 3 0161 832 1111
Demented Are Go Gullivers 0161 832 5899
Lethal Bizzle Sound Control 0161 236 0340
Lighthouse Family O2 Apollo 0870 401 8000
Mr Scruff Band On The Wall 0161 832 6625
The Portlands/The Lottery Winners Academy 4 0161 832 1111
Robyn Academy 0161 832 1111
Terrorvision Academy 2 0161 832 1111
Trojan Horse Kraak 07855 939 129
Trophy Wife Night And Day Cafe 0161 236 1822
NEWCASTLE
Face The Ocean/Toronto Sun/Honest Thief Cluny 0191 230 4474
Louis Barabbas & The Bedlam Six Star And Shadow Cinema 0191 2610066
Martyr Defiled Riverside 0191 261 4386
The Wombats O2 Academy 0870 771 2000
NORWICH
Eastern Front Brickmakers 01603 441118
NOTTINGHAM
Dem Slackers Stealth 08713 100000
Devin Townsend Rock City 08713 100000
Dog Is Dead Rescue Rooms 0115 958 8484
Jackie Oates Glee Club 0871 472 0400
Wrathchild The Central 0115 963 3413
OXFORD
Exlovers Cellar 01865 244761
The Real Thing The Regal 01865 241261
POOLE
Rat Race Mr Kyps 01202 748945
SHEFFIELD
Former Ghosts Harley 0114 275 2288
Grins/Driftrun O2 Academy 2 0870 771 2000
SOUTHAMPTON
Die So Fluid/Killing For Company Talking Heads 023 8055 5899
Japanese Voyeurs/Dinosaur Pile-Up/The Xcerts Joiners 023 8022 5612
Reel Big Fish/Suburban Legends/New Riot University 023 8059 5000
WOLVERHAMPTON
Paul Carrack Robin 2 01902 497860
YORK
Skin The Lizard Roman Bath 01904 620455

SUNDAY
March 6



BIRMINGHAM
The Beacons Adam & Eve 0121 693 1500
Example O2 Academy 0870 771 2000
Flats HMV Institute 0844 248 5037
Jay Phelps Hare & Hounds 0121 444 2081
BRIGHTON
Ahab/Two Fingers Of Firewater Prince Albert 01273 730499
Aidan John Moffat Duke Of York 01273 818549
Does It Offend You, Yeah? Coalition 01273726858
Poster Children Worlds End 01273 692311
The Red Jumpsuit Apparatus/Yashin Concorde 2 01273 673311
BRISTOL
Dear Leaders/Static/Doubting Kim Croft 0117 987 4144
Electric Wizard Bierkeller 0117 926 8514
The Glow Globes Fire Engine 07521 974070
Peter Frampton O2 Academy 0870 771 2000
CARDIFF
Jamie Woon Arts Institute 0871 230 1094
EDINBURGH
Dan Michaelson & The Coastguards/Heebie Jeebies/The Wooden Sky Sneaky Pete s 0131 225 1757
Led Bib Voodoo Rooms 0131 556 7060
The Stranglers/Wilko Johnson HMV Picture House 0844 847 1740
EXETER
Jackie Oates Phoenix 01392 667080
GLASGOW
A Band Called Quinn Tron 0141 552 4267
Bearsuit King Tut's Wah Wah Hut 0141 221 5279
Death Vessel/Rozi Plain Stereo 0141 576 5018
DRUGS Cathouse 0141 248 6606
Former Ghosts The Arches 0141 565 1000
Terrorvision Garage 0141 332 1120
3 Wise Men/Martin Stephenson/Robert Cassani Oran Mor 0141 552 9224
LEEDS
Martyr Defiled The Well 0113 2440474
LIVERPOOL
All Time Low/Yellowcard University 0151 256 5555
LONDON
Cook & The Case/Kai Lavelle World's End 020 7281 8679
Cut Copy HMV Forum 020 7344 0044
Daniel Martin Moore/Puzzle Muteson Slaughtered Lamb 020 8682 4080
Die So Fluid/Joy/Disaster/Killing For Company Dingwalls 020 7267 1577
The Hoax/Japanese Government Railways/Matchbox Preston Dublin Castle 020 7485 1773
Keisho Ohno Underworld 020 7482 1932
Mazaika Arch Angel 020 7938 4137
Monotonix/Turbowolf Cargo 0207 749 7840
Watain/Shining Garage 020 7607 1818
MANCHESTER
Beady Eye/Miles Kane O2 Apollo 0870 401 8000
The Boxer Rebellion Ruby Lounge 0161 834 1392
The Carpenter's Story Lowry 0161 876 2000
Devin Townsend Academy 2 0161 832 1111
Fury UK/Exit State/Afterdown Moho Live 0161 834 8180
NEWCASTLE
Admiral Fallow Cluny 2 0191 230 4474
Flood Of Red Trillians 0191 232 1619
The Kill Star Inn 0191 222 3111
The Removal Men The Tyne 0191 265 2550
Surfer Blood O2 Academy 2 0870 771 2000
Waskerley Way/Gallery Circus Cluny 0191 230 4474
NOTTINGHAM
Dead Rock West/The Believers Maze 0115 947 5650
OXFORD
Lighthouse Family New Theatre 0870 606 3500
SHEFFIELD
Johnny Dickinson The Greystones 0114 266 5599
SOUTHAMPTON
Kill It Kid Joiners 023 8022 5612
WOLVERHAMPTON
Sons Of Beaches Robin 2 01902 497860

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MONDAY
March 7

ABERDEEN
Death Vessel Lemon Tree 01224 642230
BELFAST
The Script Odyssey 028 9073 9074
BIRMINGHAM
The Decemberists HMV Institute 0844 248 5037
Diagram Of The Heart HMV Institute (The Temple) 0844 248 5037
Jack McNeil & Charlie Hays Kitcher Garden Cafe 0121 443 4725
BRIGHTON
Benjamin Francis Leftwich Prince Albert 01273 730499
BRISTOL
Detroit **Social Club/The Nova Saints/Tin Pan Gang** Louisiana 0117 926 5978
TOPMAN CTRL STUDENT PARTIES
Frankie & The Heartstrings/Young Legionnaire/NME Radio's Owen Davies Fleece 0117 945 0096
Teiber Croft 0117 987 4144
EDINBURGH
Devil's Brigade Cabaret Voltaire 0131 220 6176
James Vincent McMorrow Sneaky Pete's 0131 225 1757
The Wombats HMV Picture House 0844 847 1740
GLASGOW
Dan Michaelson & The Coastguards Captain's Rest 0141 331 2722
Devin Townsend Garage 0141 332 1120
Jack Savoretti King Tut's Wah Wah Hut 0141 221 5279
LEEDS
Allan's Grand Day Out/Films HiFi Club 0113 242 7353
All Time Low/Yellowcard/Young Guns O2 Academy 0870 771 2000
Does It Offend You, Yeah?/Hounds/Tripwires Cockpit 0113 244 3446
LONDON
Babeshadow/The French Wives Bull & Gate 020 7485 5358
The Binaries/Poisoned Legacy/The Flame Test Hope & Anchor 020 7354 1312
Caitlin Rose Borderline 020 7734 5547
Jumping Ships Old Blue Last 020 7613 2478
Leelou/The Jacquerie/Thirteen 93 Feet East 020 7247 6095
Matana Roberts/Seb Rochford Café Oto 0871 230 1094
Mike Dignam/Robbie Jay Garage (Upstairs) 0871 230 1094
Oh No! Oh My!/Russell & The Wolf Choir/Second Soul Co Windmill 020 8671 0700
The Panicles/Johnny & The Giros/Francis Neve Dublin Castle 020 7485 1773
The Phantom Band Dingwalls 020 7267 1577
Piano Magic/Ringo Deathstarr/Spc Eco Luminaire 020 7372 7123
Portugal The Man/Seerauber Jenny The Lexington 020 7837 5387
Royal Republic Barfly 0870 907 0999
Secret Sisters Hoxton Square Bar & Grill 020 7613 0709
MANCHESTER
Beady Eye/Miles Kane O2 Apollo 0870 401 8000
Blancmange Academy 2 0161 832 1111
Former Ghosts Ruby Lounge 0161 834 1392
NEWCASTLE
DRUGS O2 Academy 2 0870 771 2000
The Naked And Famous Riverside 0191 261 4386
NORWICH
KT Tunstall UEA 01603 505401
Paul Carrack Theatre Royal 01603 630000
OXFORD
Beardyman O2 Academy 2 0870 771 2000
Flats/Dead Jerichos/Phantom Theory Jericho Tavern 01865 311775
SHEFFIELD
Lighthouse Family City Hall 0114 278 9789
SOUTHAMPTON
The Red Jumpsuit Apparatus/Yashin Joiners 023 8022 5612

Miles Kane, O2 Apollo, Manchester

TUESDAY
March 8

Does It Offend You, Yeah?, Sub 91, Leicester

BELFAST
The Script Odyssey 028 9073 9074
BIRMINGHAM
DRUGS HMV Institute 0844 248 5037
Jack Savoretti Glee Club 0870 241 5093
Royal Republic O2 Academy 3 0870 771 2000
10CC Alexandra Theatre 0121 643 1231
BOURNEMOUTH
Levellers/The Wonder Stuff O2 Academy 01202 399922
BRIGHTON
Rita Lynch/Dirty Scavenger Prince Albert 01273 730499
Surfer **Blood** Digital 01273 202407
BRISTOL
Amputated/Hate Mechanism/Rager Croft 0117 987 4144
The Boxer Rebellion/We Are Augustines/Kill Cassidy Fleece 0117 945 0996
The Decemberists O2 Academy 0870 771 2000
Wild Palms The Cooler 0117 945 0999
CAMBRIDGE
Paul Carrack Corn Exchange 01223 357851
CARDIFF
Joe Brown St David's Hall 029 2087 8444
The Red Jumpsuit Apparatus/Yashin/LYU Clwb Ifor Bach 029 2023 2199
Westlife International Arena 029 2022 4488
EDINBURGH
Dave McPherson Sneaky Pete's 0131 225 1757
Dave Vernon/Dick Lee Village 0131 478 7810
Death Vessel/Rozi Plain Cabaret Voltaire 0131 220 6176
Sucioperro One Up 01224 642 662
GLASGOW
Dead Rock West/Man Gone Missing King Tut's Wah Wah Hut 0141 221 5279
Devil's Brigade Stereo 0141 576 5018
Diagram Of The Heart/Simple Mistake Nice'n'Sleazy 0141 333 9637
James Vincent McMorrow Captain's Rest 0141 331 2722
Watain/Shining Ivory Blacks 0141 221 7871
LEEDS
Bearsuit The Well 0113 2440474
LEICESTER
Broadway Lock 42
Does It Offend You, Yeah? Sub 91
Example O2 Academy 0844 477 2000
Malcolm Holcombe Musician 0116 251 0080
LIVERPOOL
Mona O2 Academy 2 0870 771 2000
The Stranglers O2 Academy 0870 771 2000
LONDON
Boyzone The O2 Arena 0870 701 4444
David Devant & His Spirit Wife The Lexington 020 7837 5387
Dog is Dead/The Other Tribe/The Funeral Suits Bull & Gate 020 7485 5358
Dying Fetus/Keep Of Kalessin/Carnifex O2 Academy Islington 0870 771 2000
Fick As Thieves Enterprise 020 7485 2659
Former Ghosts Cargo 0207 749 7840
Fujiya & Miyagi Heaven 020 7930 2020
Henri Herbert Fiddlers Elbow 02074853269
Iron & Wine Roundhouse 020 7482 7318
KT Tunstall HMV Forum 020 7344 0044
Lucy Rose Hoxton Hall 020 7739 5431
Scanners/Burning Condors/Ghostnotes Buffalo Bar 020 7359 6191
She Keeps Bees Wilmington Arms 020 7837 1384
Showstar/The Union Choir/Papershell Dublin Castle 020 7485 1773
Temper The Wolves/Their Strange Gathering/One Way Home Garage (Upstairs) 0871 230 1094
Tubelord/Shoes And Socks Off Old Blue Last 020 7613 2478
Wolf Gang/Young Man Madame Jojo's 020 7734 2473
MANCHESTER
Admiral Fallow Deaf Institute 0161 330 4019
Ben Ottewell/The Robot Heart/Ren Harvieu Ruby Lounge 0161 834 1392
The Naked And Famous Academy 3 0161 832 1111
Phronesis Band On The Wall 0161 832 6625
NOTTINGHAM
Mike Dignam Rescue Rooms 0115 958 8484
Seerauber Jenny Bodega Social Club 08713 100000
OXFORD
Caitlin Rose/Monument Valley Jericho Tavern 01865 311775
SHEFFIELD
Harry Bird & The Rubber Wellies Rude Shipyard 0114 258 9653
SOUTHAMPTON
Benjamin Francis Leftwich Joiners 023 8022 5612
YORK
Dan Michaelson & The Coastguards Basement 01904 612 940
The Queers Fibbers 01904 651 250

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THIS WEEK IN 1957

HALEY HITS THE MILLION MARK, ROCK TAT TAKES OFF

THE NOISE GETS LOUDER

The man holding a gold disc on the right of this week's cover is Bill Haley, and his award is in recognition of 'Rock Around The Clock', the first ever single to sell over a million copies in Britain alone. Buoyed by its appearance in 1955 film *Blackboard Jungle* (it's the first rock'n'roll song to be used in a Hollywood feature), it has become a sensation, hitting Number One in the UK in November 1955 and lingering there for much, much longer

More important than its sales or chart position, though, is its seismic effect on youth Yes, there have been earlier rock'n'roll records (Wynonie Harris did 'Good Rockin' Tonight' in 1947), but this one opens the floodgates The violence and vandalism that takes place at screenings of *Blackboard Jungle* all over the country are testament to that.

By March 1957 a quick look at the NME Music Charts confirms 'Rock Around...'s lasting impact: Bill Haley has two more songs in the Top 30, and there are new entries for Little Richard ('She's Got It') and Elvis Presley ('Rip It Up'). There are also two versions of 'Don't You Rock Me Daddy-O', by Lonnie Donegan and The Vipers, and 'Rock A Bye Baby' by Jerry Lewis.

Fair to say this music is far from the fad many hoped it would be..

GOTTA GET ME ONE OF THOSE

Another sure sign that rock'n'roll is now in full flight is the extent of the merchandise now available. The belt offered up here, as well as a fetching double guitar buckle, features "porthole pictures for your favourite r'n'r stars". There are "three-dimensional brooches", earclips, bracelets, and best of all, a photo album available for 5/- as "an elegant fob, ornamental or novelty key ring".

A DISH SERVED HOT

"Although the *Rock Around The Clock* film was mainly a showcase for Bill Haley's Comets," writes Keith Altham, "The Platters managed to steal much of their thunder, and were an instant hit with British audiences." A few weeks back, their new coupling 'It Isn't Right'/'You'll Never, Never Know' made a brief entry into the Top 30. "And with their arrival in this country," it is noted, "they might have another 'smasheroo' on their hands!"

Also In The Issue That Week

- Classified ad: "Amateur military band has vacancies on euphoniums and trombones. All ages, ex-servicemen welcome"
- In a short piece on singer Tommy Sands, *NME*'s Managing Director is quoted as saying: "I prophesise he will eclipse Elvis Presley!"
- Shirley Bassey, following her "triumphant progress", announces a new US tour
- Number One in the Best-Selling Pop Records and in the Sheet Music charts on both sides of the Atlantic is 'Young Love' by Tab Hunter
- Gene Vincent's single 'Crazy Legs' is highly praised by *NME*'s Keith Fordyce "for rockin' like a row boat in a storm!"
- Burlington Music Shop advertises '3 Current Hits' in stock: The Beverley Sisters' "sensational" 'Greensleeves', Ted Heath's "compelling" 'Madagascar' and Little Richard's "dynamic" 'Tutti Frutti'

NME

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THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG

CLUES ACROSS

1 The Go! Team are not selling out and it's no big deal as this is pay-off tune (3-7-3)
8 A collection of smutty numbers from Hercules & Love Affair (4-5)
11+9A Morrissey fans would have been at a West London venue to witness this album being recorded (4-2-5-5)
13+30D Metronomy number inherited from The Swans' break-up (3-5)
14 Colin gets upset before heading east with one of The Pussycat Dolls (6)
15 All-girl group that had a 'Manic Monday' (7)
19 A bit of an adjustment needed for Radiohead recording (4)
21+22A Group that had 2000 hit with 'Who Let The Dogs Out' (4-3)
23 Beady Eye's guitarist (4)
25 (See 29 across)
28 Band that Miles Kane was a member of until 2009 (7)
29+25A Query the female presence on a Lambchop album (2-1-5)
31 *"Call out the instigators, because there's something in the__"*, Thunderclap Newman (3)
32 Rent IOU torn up in exchange for a Nirvana album (2-5)
34 ___ Kath, member of Crystal Castles (5)
36 Peculiar tinge on a Kenickie album (3-2)
37 Americans who had a 'Bright Idea' to make an album and single of same title (5)
38 The Vaccines involved in some 'Post Break-Up __' (3)

CLUES DOWN

1 The Ruts were on fire with ancient city located in present-day Iraq (8-7)
2 Mogwai's new album 'Hardcore Will Never Die, But _ Will' (3)
3 Interpol had a difficulty to overcome with their debut release '_____1' (8)
4 An empty feeling as Frankie & The Heartstrings play (6)
5 TLC certainly didn't clean up with this hit (2-6)
6 CD's OK in remix form for frontman of The Soup Dragons (7)
7 (See 26 down)
10+35D Winners of 2010 Mercury Prize (3-2)
12 Chic's TV tune re-worked by influential singersongwriter from Athens, Georgia (3-8)
16 ____Sound, name under which Bradford Cox, also from Athens, Georgia, recorded the 2009 album 'Logos' (5)
17 Peggy __, jazz/pop legend whose classics include 'Fever' and 'Is That All There Is' (3)
18+19D Terrible JLS reviews – go instead for band formed by David Berman and featuring Stephen Malkmus (6-4)
20 Muse single is just a bit run-of-the-mill (3)
24 Legendary music venue in Liverpool (6)
26+7D Cold War Kids' new album? You can have my copy (4-2-5)
27 The drumming Followill of Kings Of Leon (6)
30 (See 13 across)
33 Album from techno act Fluke is too mixed-up (3)
35 (See 10 down)

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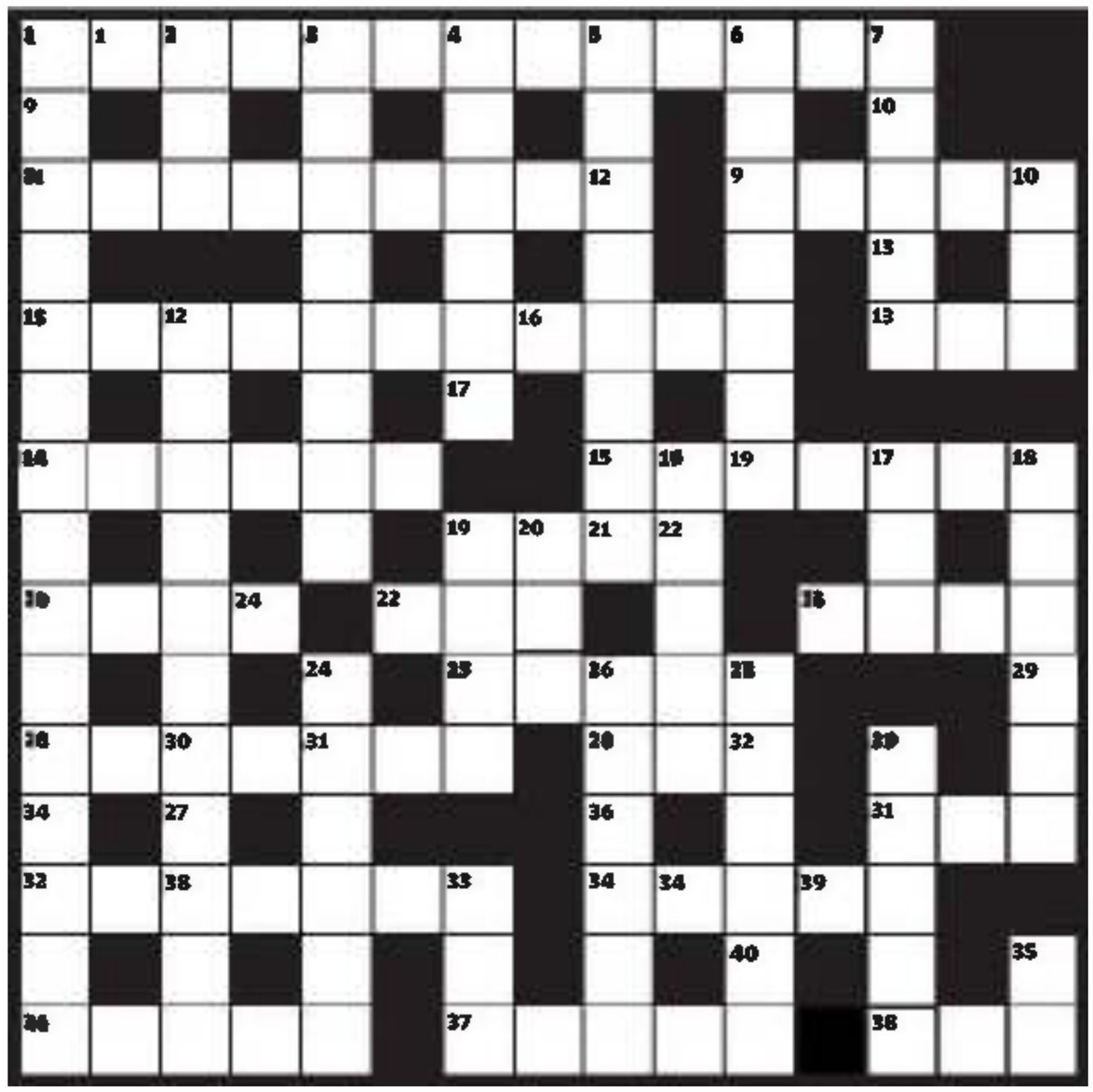
Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, March 8, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!

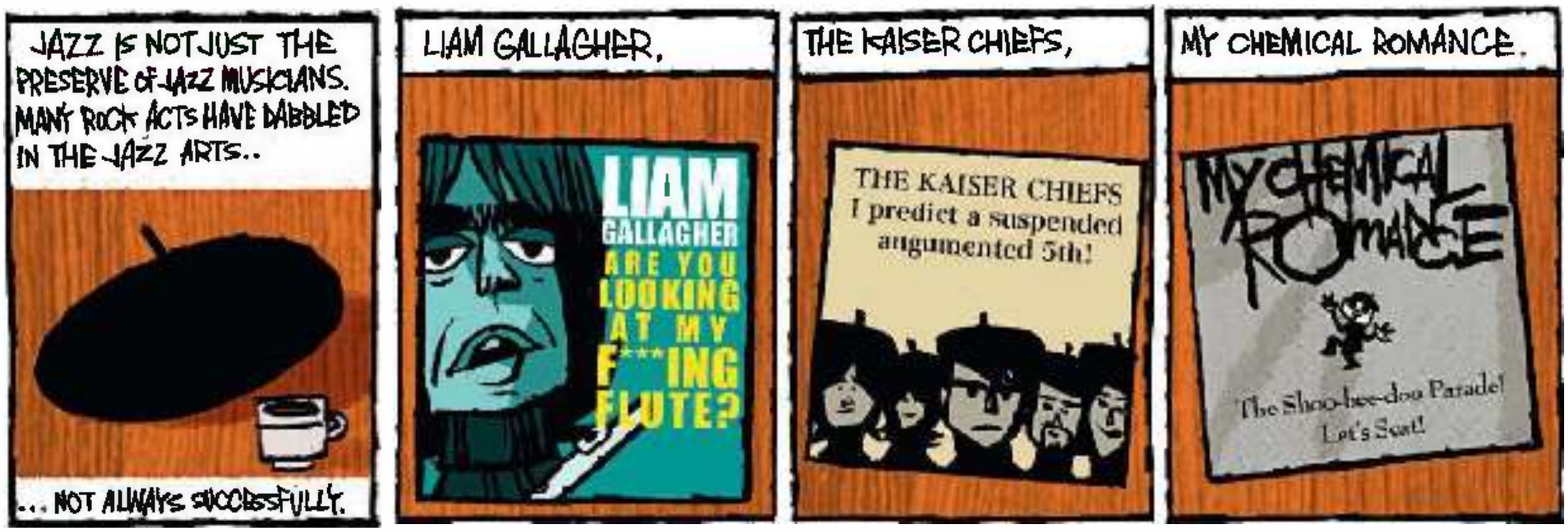


FEBRUARY 12 ANSWERS

ACROSS
1 Limit To Your Love, 10+9A Naked And Famous, 12 Grace, 13 It's Tricky, 16 Control, 18+15A The Don, 20+19A Kiki Dee, 22 Gypsy, 23 Cry, 24 Drew, 27 Salad, 29 Enid, 30 I Am, 31 Ewan, 34+33A Odd Blood, 36+7D Plastic Ono Band.

DOWN
1 Lions In Cages, 2 Moakes, 3 Tender Prey, 4 Omar, 5 Old, 6 Real Gone Kid, 8 Epstein, 11 Mystery Jets, 14+26D Cold Wind, 17 Napoleon, 21 Keen, 23 Camel, 25 Ren, 28 Did, 32 Ali, 33 Be, 35 DJ.

POP - A COMPLETE HISTORY!



BY JONATHAN EDWARDS

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Gavin Haynes

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The Big Issue

Keeping us locked in email battle this week...

'HEAD-ING THIS WAY?

From: David Hay
To: *NME*
I believe that Radiohead's latest (amazing, incredible etc) is potentially just one half of their new album. Radiohead have never made an album as short as eight tracks before; however, their EPs usually are eg, 'Airbag'/'How Am I Driving?' and 'My Iron Lung'. Thom mentioned they may move away from releasing albums to EPs. Also, the track 'Separator' is hardly in the same vein as their other album closers, ie, 'Videotape' and 'Motion Picture Soundtrack'. What with the special edition being only £30, fans won't begrudge paying another £30 or so if a second 'EP' is released.

NME's response...

From: *NME*
To: David Hay
I also got that feeling. You know when 'In Rainbows' came out – everyone's pretty much forgotten it now, but there was a second CD that came with the deluxe package – eight tracks. If 'In Rainbows' was colour-saturated, rich, reverbed, then this second disc was the same sonic basics, but with the contrast turned all the way down – the hyper-maudlin, densely compressed songs that clearly hadn't fitted into what they were trying to do with 'In Rainbows'. And pretty bloody good it was, too.

They're certainly not averse to this way of working – even 'Amnesiac' was formed from songs from the same sessions as 'Kid A'. There is precedent. There is motive. What with 'The King Of Limbs' being such a slight thing, it strikes me that it is quite unlikely they've spent three full years grinding it down to this polished eight. Could there be one more big surprise squirrelled up their enigmatic sleeves? I sure hope so... – GH

PILE OF BRIT

From: Alet Scholtz
To: *NME*
I was highly disturbed by Take That's backing dancers stripping and a Canadian who is 16 whose name I cannot say in this holy magazine taking over the Brit Awards. I did not expect good bands such as Mumford & Sons and Arcade Fire to win, either. I rejoiced, and naturally decided to share it on Facebook, only to find statuses such as "Who are RK Fire?" and "Who are the crap dudes sharing a microphone?" I was infuriated that so few people know about these bands. I thought Mumford & Sons were mainstream as they were on the 'Now...' album and get lots of radio play. My friends also did not realise that Jessie J was signed for six years before she went mainstream. These people don't have a clue. I'm the only person in my class who has The Beatles on my iPod. I feel that even though Arcade Fire and Mumford & Sons won awards it was not fully appreciated by the greater public. I greatly prefer the NME Awards to the Brits, so please don't disappoint.

From: *NME*
To: Alet Sholtz
Did anyone else notice how awkward it was when Justin Bieber was asked how old he was by James Corden? You could see years of media training flashing through his semi-automated Bieber brain, as he tried to work out a way to avoid 'fessing up to the fact that he's actually 16 going on 17, and not the 13 he looks. As though he'd been instructed by a string of agents that he might alienate his hardcore tween fanbase who view 16 as impossibly old. All round, it seemed a decent gongfest, as these things go: on the right road, finally. Would be improved if they agreed to arrange one 'incident' a year though – Corden's hair catches fire, Adele calls Tinie Tempah a wankspoon, Marcus Mumford forgets to wear trousers... just a pre-planned water-cooler moment that means the tabloids don't have to scratch around too much for their headlines the next day. My services as publicist and fixer are available, should organisers be reading– GH

NME AWARDS TOUR: GLASS ACTS

From: Jen Mansford
To: *NME*
I must say that when I first saw the Awards Tour line-up I thought to myself, it's going to be a challenge combining all those different scenes and styles. But I can happily report that it was one of the best shows of my life! Who needs a new album from The Strokes when we have a rock'n'roll band as incredible as The Vaccines on our own turf? Everything Everything seemed to feel the benefit of that Top Ten single, as the crowd appeared to transform momentarily into a squealing Take That audience. That Magnetic Man set was pretty damn immense, and I don't even like dubstep... I then completed my night with Crystal Castles, getting crowd-surfed out on top of a sea of Alice Glass lookalikes, only to be carried out by security. Perfect end to the night!

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From: *NME*
To: Jen Mansford
We were hoping there'd be some kind of mass fight, Jen. Like: get all the youth tribes together and maybe they'd just start clawing each other's eyes into a gelatinous paste in a shrieking wave of music-based ethno-genocide. Then I was going to stand on top of the stage and piss on their corpses. Unfortunately, it turns out today's young people are far more tolerant and mutually respectful than they're made out to be. So I wasted my time drinking all that water - GH

DRAIZE TRAINING

From: Chloe Higgins
To: *NME*
Hi, *NME*. Would it be possible for you to do an article on The Smiths please? Or some posters, because my bedroom walls need a touch of The Smiths.

From: *NME*
To: Chloe Higgins
Never heard of them - GH

CAN I RIDE WIT U IN YR BMW?

From: Andrew Collins
To: *NME*
Saw this BMW out and about in Marlborough, Wiltshire, last week, and wondered whether the editor of *NME* had just turned up. Turns out it belongs to an old couple who have had the number plate since 1967! No-one has ever asked them about it before. Shouldn't you be buying this or something?

PUN FIGHT

From: Matthew Smylie
To: *NME*
Jamie Fullerton, your 'Why The Libs Legacy Is In Mortal Danger' article (*NME*, February 19). Yeah. All true. Good read. But "Peter-ed out"? Come on. That is shit. I'm not laughing. You're not laughing. Nobody is laughing. Other than that, keep up the great work.

OLD STALKER

From: Kevin
To: *NME*
"Me and Freddie from The Vaccines in Bristol for the NME Awards gig... we chatted about our shared love of The Clash!"

From: *NME*
To: Mathew Smylie
I am laughing. Really. I am. But that's because I've just put a five pound note on a fishing line and am waving it above the heads of local tramps, watching them dance their maddening money-dance as it wafts and spins. That's just me. Strokes for folks - GH

IS IT THIS IS 2001?

From: Gary Stafford
To: *NME*
For fuck's sake, *NME*, it's 2011 not 2001. Last week: The White Stripes on the cover (*NME*, February 12). Who haven't done anything for what? Three? Four years? Then this week it's The Strokes! Who gives a flying fuck? Then I open up the mag and there's those wasters The Libertines. Honestly, *NME*, will you get a grip and stop banging on about these bands that were last interesting in 2001. At least you gave Yuck a well-deserved 8.

From: *NME*
To: Gary Stafford
Legacy sells, Gary. People prefer to remember the past. They were younger in the past. They had more sex in the past. They owned better clothes in the past. They will pay for the past. And if one little magazine is what it takes to jet them back to when life seemed like a bloom unfurling, not a fist closing, well then that is a cheap price to pay, brother. Peace out - GH

HATERS: HATING AGAIN?

From: Djuna Mount
To: *NME*
I'm kinda sick of this fashion to hate Coldplay and *Glee*. Don't get me wrong, I fucking hate them both. But it really annoys me when people are just slagging them off because they think it's cool. I wish people would just be truthful and be themselves. If you love *Glee* or Coldplay, don't be afraid to tell people. Maybe they'll like your *Glee*-loving self.

From: *NME*
To: Djuna Mount
Au contraire, Djuna. I think hate, like greed, is good. In fact, I'm raising my infant son on pure hatred - training him to froth and foam at mis-trending pop-cultural nuggets by a process of delivering mild electric shocks when they appear. Some people consider this bad parenting. I consider it the only preparation for when he launches his leftfield music blogging career at age 12. I am trying to balance this out by giving him a meta-ironical attachment to the cultural ephemera that was around when he was a child, but as he's barely that yet, it's all gotten very hypothetical and tricky very quickly - GH

STALKER

From: Sabrina Payrhuba
To: *NME*
"My friend and I met Miles Kane on tour. He was lovely"

Web Slinging

The highlight of this week's NME.COM blogs

WHATEVER HAPPENED TO MTV?

MTV is going back to its roots - or so it would have us believe. The TV network is reviving its cult cartoon show *Beavis & Butt-head* after a 14-year hiatus and has launched an exciting sister channel called - wait for it - MTV Music.

Even so, it's clear that the network remains committed to such dumpster-diving formats as *16 And Pregnant*, *Brooke Knows Best* and *Totally Calum Best*. The rise of YouTube, with its quick-fire viral clips, looks to have left MTV unable to influence music culture.

MTV used to do this brilliantly. In the '80s and '90s, programmes such as *120 Minutes* and *Yo! MTV Raps* provided a cool platform for new music. Attempting to rehash former glories won't help MTV win back music fans. It needs to remember how to innovate.

Read Andrew Rawson's full blog at NME.COM/blogs

Keys and Gray celebrate leaving St.,

Best of the responses...

MTV2 isn't doing too bad a job. *Gonzo* was ace and they regularly have live performances. Is there even a need it to innovate? As you said, there are other outlets (the internet) broadcasting all the same material that MTV did.

Plus, if MTV innovates too much, how will we find out which celeb has the biggest garage or which twat is upset in a club?
Cool

Amazing that no-one ever mentions this. I'd love to know who was responsible for trashing such a credible brand. I wonder if they're related to Andi "I Killed *TOTP*" Peters?
Wacka Flappa

When I was growing up there was a Burger King near me that showed MTV: I used to go just to watch.
Ed

It's not MTV's fault. Why would you watch a music channel when you have access to YouTube?
Vanessa

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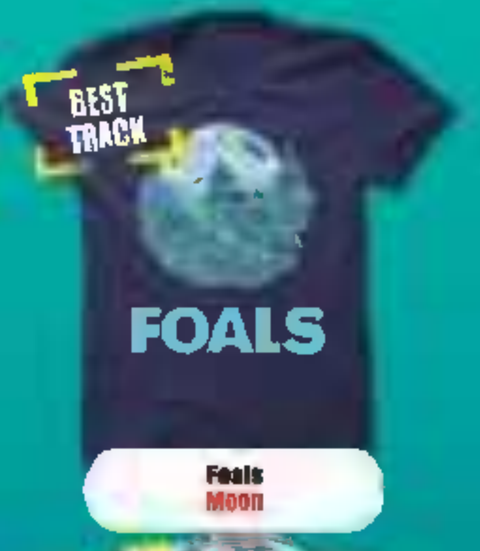

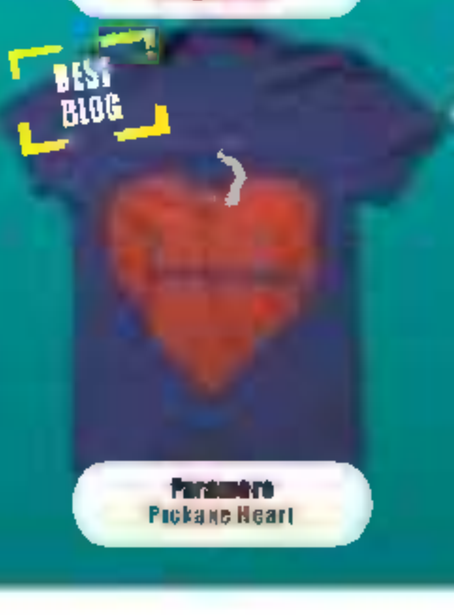

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

SKREAM *Magnetic Man*

QUESTION 1

Name the German fly-on-the-wall documentary you featured on in 2008?

"Oh, bollocks. It was in German. I can't tell you what it was called."

Wrong. Durch Die Nacht Mit.

"There was no way I was going to get that. Germany was one of the first countries I played outside the UK so I've always had a pretty good following out there. They've got a really thriving dance scene but it can sometimes get a bit anal."

QUESTION 2

The video to Magnetic Man's 'Getting Nowhere' was filmed on the same south London housing estate as the ident to which TV channel?

"No idea."

Wrong. Channel 4, the one with the floating concrete blocks

"You've really swotted up on this, haven't you?"

QUESTION 3

What colour T-shirt are you wearing on the front cover of your 2006 debut solo album 'Skream!'?

"It's a plain white T-shirt."

Correct. Magnetic Man wear all black. Why the change of image?

"We just used to wear a lot of black so it was easy when it came to photos. I had a white T-shirt on the front of my album because that shot was done in a rave at the West Indian Centre in Leeds and there were about a thousand people in that room."

QUESTION 4

What is the running time of Magnetic Man's self-titled debut album?

"Bonus version or normal version?"

First CD only, not including the bonus disc

"One hour seven minutes?"

Wrong. One hour exactly

"Precise!"

QUESTION 5

Your remix of La Roux's 'In For The Kill' featured on which HBO/Channel 4 show?

"Shit, I know this! He's in a pool, he's having a pool party and he ODed with some chick. It's called... *Entourage*."

Correct

QUESTION 6

Katy B features on your song 'Crossover' and studied at Goldsmiths College in London, which is most famously responsible for the formation of what band?

"Ah, man. It's not Hot Chip, is it?"

Wrong. It's where childhood friends Damon Albarn and Graham Coxon met Alex James and Dave Rowntree and formed Seymour, which later morphed into Blur

"I'm doing terribly!"

A young band called Blur: wonder what became of them?

QUESTION 7

What number were you in NME's Cool List 2010?

"Somewhere the 40s region, no?"

Cooler than that!

"Was it 25?"

Wrong. It was 29

QUESTION 8

What are the only three metals that are magnetic, Mr Magnetic Man?

"I did terribly at school so I can't tell you off the top of my head. I've got an excuse, I went out DJing last night so my brain is a bit frazzled today. Aluminium?"

Wrong. Cobalt, nickel and iron

QUESTION 9

Ms Dynamite, who features on your song 'Fire', finished in what position on Hell's Kitchen *in 2009?*

"Oh, fucking hell. Fourth? I do remember her doing pretty well but I'm really worried now how shit my memory has gone."

Correct

Ms Dynamite learns the many uses of tea towels

QUESTION 10

Who painted the famous artwork 'The Scream'?

"I do know the picture. But, oh fuck, I don't know. I'm not going to guess because it'll make me sound even more like a retard."

Wrong. Norwegian artist Edvard Munch, in 1910. It was later used on the front cover of American psychologist's Arthur Janov 1970s book The Primal Scream, *which of course lent its name to a certain Scottish band*

Total Score

3/10

"I thought my memory was pretty good. I can generally remember stupid things I did as a kid, but I can't remember what I did last night!"

WORDS: RICH PELLEY PHOTOS: PLANET PHOTO, GETTY, TOM OXLEY

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